# The ETUDE MUSIC MAGAZINE



## It is Time to Place a New Album on Your Piano for Summer Moments of Diversion at the Keyboard

Here are a few suggestionsall students of piano playing, as well as teachers, will find it worth-while to add new numbers to the repertoire this

#### Celebrated Compositions

For the Pianoforte By Famous Composers Price, \$1.00 A SUPERB compilation of those compositions that every good pianist should know. They piano music delight. Altogether there are thirty-three numbers in this album,

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Of Pianoforte Compositions
Edited by Louis Oesterle Price, \$2.00 THIS volume has been pronounced by many as the best recent volume for the pianist's library. It gives one hundred and sixty-seven pages of the best selection of compositions for the pianoforte by Johannes Brahms, together with a short biography and portrait of this

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Pianoforte Compositions Price, 75 cents THERE is an unusual appeal to pianists in Rachmaninoff's compositions and this album was prepared with the idea of presenting in a convenient form his most popular numbers. All proficient pianists should possess this all-um.

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Contemporary March Album For the Pianoforte

I N this compilation there are thirty marches for piano solo. Excellent material has been selected and the marches have been grouped into military marches, parade marches and grand marches. An entire page has been de-voted to giving a little information on marches and marching, explaining therein the uses of be played. The average player can handle these numbers comfortably; in fact, quite a few marches in this book are within grasp of the student player in the third grade. Those who love march music and those who want suitable piano numbers for marches of any kind, drills and gymnasium use will be delighted with the "Contemporary March Album."

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For the Pianoforte THESE numbers are of the contemplative type, and as the editors have put it in the sub-title of the book, they are "melodious and expressive pieces." Numbers such as these in the nocturne and reverie style, are very accept able for Sunday playing at home or in any religious gathering where the piano is used. Altogether twenty-three piano compositions are in this collection, and they are substantial num bers that will satisfy the player and at the same time prove pleasing to hearers.

Sunday Piano Music Price, \$1.00

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A few suggestions also are given for singers, organists and violinists. Our charge account patrons may secure any album on this page for examination.

Lemare Organ Album

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A VERY worth-while offering to organists, since it is a well-bound volume of twenty-one transcriptions and original compositions by the master organist, Edwin H. Lemare, Mr. Lemare has taken a number of favorite folk-song, hymn, operatic and classic melodies and made very useful organ solos of them, enhancing their beauties in the transcribing. Two original Lemare numbers are included. Every theater organist has need for such a volume.

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PRESSER'S MUSICAL MAGAZINE

Edited by JAMES FRANCIS COOKE Assistant Editor, EDWARD ELLSWORTH HIPSHER Vol. XLIII. No. 6

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## The World of Music

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A "Danish Music Week" was held the first of May, at Copenhagen. Their Majesties the King and Queen were the High Patrons of the event, with the Lord Mayor of the city and Secretary of State as honorary presi-dents of the committee. Outstanding features of the week were productions of Danish

Affiert Coates, emlnent English conductor, has resigned as leader of the Rochester Phil-harmonic Orchestra.

A Munich Opera Festival devoted to the works of Mozart and Wagner, will be he this summer from August 1 to Sentember 9

A Bronze Hust of the late Ferruccio and where it is the custom to have a portrait of every musician who has been its director.

The Rubinstein Club of Washington 8100 Prize was recently awarded to Louis Victor Saar, of Chicago, for his setting of "Sing Ho to Spring." The composition was presented at their final concert of the season

Symphony, Mr. Dannosch leading the first handredth anniversary of his death. Between the Hill in New York is to be closed in 1923. The Aweilias Company has also possible the second of this property to the F. W. Wedworth Company and will build a new structure to beause for the property of the Wedworth Company and will build a new structure to beause for the property of the Wedworth Company and will build a new structure to describe the Court Street.

Arturo Toscanini, conductor of La Scala in Milan, and formely for some years considered the Company of the New York, has been engand, the property and the property of the New York Philibarronic beautiful the Scalar of the New York Philibarronic beautiful the

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e wrapper of the next issue sent you will be printed the date on which your subscription is paid up, which serves as a receipt for your subscription. Liberal Premiums and cash deductions are allowed lor

Alfred Hollins, noted English blind organist, is to visit this country next season for the first time since his tour in 1888 when he appeared as plantist and organist.

Ostend (Belgium) is to have an Inter-national Music Festival this summer. Cbord Societies and Bands are invited to parti-cipate without catrance fees. Particulars may be had from Mons. H. Vermeire, Presi-dent of the Ostend Permanent Festival, Town Hall, Ostend, Belgium.

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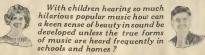
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SCHUBERT
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Serenade,

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Valse On 39	No. 15	

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# THE ETUDE

JUNE, 1925

Single Copies 25 Cents

VOL. XLIII, No. 6

#### "The Manly Art"

What is the manly art? What is the art which men should cultivate with the view to getting the richer returns in life?

When we were boys we were given as mentors, citizens of the community who, by reason of their character, fair dealing, force, fine ideals, industry, wisdom and success, deserved to stand as models for growing young men.

These mentors led us to believe that what is known as "the manly art of self-defense" was merely a cheap phrase to describe professional pugilism.

And what did pugilism mean?

It meant that a race of "plug-ugiles" was being bred for fighting-pit purposes, like bull dogs. It meant that men whose ultimate object was to beat their opponents, largely through brute force and fistic nimbleness, would engage at any time to stage a fight where there was no particular enmity but a large opportunity for money and the fight lust. It carried with it a horrible atmosphere of the degrading side of life—brothels, dives, drunkenness, gambling—things that appeal to the most despicable in man. This then, was "the manly art."

Our mentors, clear-eyed, hard-working, sane-minded, lived righteous lives, building always for the real happiness and betterment of man. Commanding the respect and love of those who knew them best, they closed their days in a glorious sun-set of golden deeds and were gathered to their fathers.

Now, if we may judge from articles which have been running in two of the most widely circulated American weeklies, the "plug-ugly," the human bull-dog in the pit, deserves to be glorified. In one weekly, one of these fighters is described as "the most popular man that ever lived."

Shades of Lincoln, Roosevelt, Washington, Franklin, Lloyd George, Wellington, Dickens! Have none of these men deserved to stand in popularity with the eminent John L. Sullivan!

His ring battles are painted in the gore of ordinary slugging as though they were among the great achievements of man. His vulgar bragging and boasting in resorts shunned by respectable people are glorified into the bravery of a great personage.

Surely this kind of journalism, which may bring a few immediate dollars in return, is a mistaken interpretation of the times and a thoroughly disgusting symbol of a mercenary strife for quick circulation. Both papers deserve to be drastically censored for serving this kind of moral poison to their purchasers. Circulation bought at this price can only drag in a lower class of readers and at the same time disgust responsible advertisers. The modern journal has an obligation to the state; and that obligation is to build up the best and not to honor the worst. The defication of crooks and sluggers in the public press is a sinister reflection of very dangerous tactices. Our municipalities struggle to free our water and our milk supply from typhoid germs. What about the infinitely worse moral poison in print?

We wish that our readers might have a list of the men in America who have adopted "music" and not "slugging" as their "manly art." These men are among the strong, big-fisted builders of the land. They are not milk-sops or goody-goodies. When they are called upon to fight in a righteous cause, they are found in the forefront of the fray and do not run away as did some of the brave "plug-uglies" during the last war. These men find in music an art which fortifies and stimulates and energizes and inspires. It comes nearer being a "manly art"

to them than any other. Compare, for instance, the crowd leaving a great symphony concert or a great music festival, with that blood-drunk mob which pours away from a prize ring!

It is time in our hand that we have another Saint Francis of Assisi, one, who living among an infested social system, may suddenly turn "about face" and make clear to the world that joy in life cannot possibly come through excess, coarseness and brutality, but must come through beauty, simplicity, natural wholesome activity and good deeds done for the benefit of one's fellowman. It is ridiculous to preach peace, liberty and enlighteument on one hand and magnify dissipation, brutality and vice on the other, under the false title of "the manly art."

#### Music in Panic

Music has unquestionably saved many lives, when it has been employed in crises. Time and again some quick-witted nusician has sprung to the front, in fires and panies, and, by means of instrumental music and songs, prevented audiences from the terrible danger that comes with hysteria. Our grand-fathers recall the instance of the famous Boston Jubilec when 12,000 people were gathered in a filmsy auditorium. A great storm arose and lightning tore open the roof. A large cloud of dust arose and this was mistaken for snoke. "Fire, Fire, Fire?" rang out all over the hall; and a stampede for the doors was instantaneous. Just then Charles Godfrey, who was conducting the British Grenadier Band, arose and swung his organization into a spirited performance of the "Star Spangled Banner." His quickness of wit saved the day; and what might have been a tragedy was eventually turned into a delightful concert.

#### Splitting Up the Scale

That certain European musical innovators are serious about their excursions into the field of finer divisions of the scale, there can be no question. The manufacture of quarter tone pianos has commenced in Europe; and these freak instruments are considered by some as the forcrumers of a new art. We have just been reading in Musikblätter des Anbruch (Vienna) an interesting article by Arnold Schoenberg in which that musical revolutionist outlines his idea for a new notation of music that will encompass the twelve-tone scale (instead of our present seven-tone system). Schoenberg, when all is said and done, is a very able musician quite capable of writing in the style of any of his predecessors, should he desire to do so. Although we have been immersed in modernism for years, we cannot help feeling that many, many decades will pass before the splittone systems are appreciated by more than a very limited circle of enthusiasts. The whole scheme is too Utopian, too far away from normal human desires, to meet with present

#### Fortunes Spent in Wasted Lessons

You probably have heard of "Two-step John." The Hon. John E. Rankin, Representative from Mississippi, recently told about him on the floors of Congress. Mr. Rankin, quoting an Alaskan native, said, "He was an old fellow who went up into the Klondike fields during the gold-rush days and became rich. He said he spent \$52,000.00 trying to learn to dance the two-step, from which adventure he acquired the name of 'two-step John.' In that and similar ways he squandered all his money and is now, in his old days, living out there on the bank of a little stream, possibly a hundred miles from any other dwelling-house, fishing and trapping for a living and scarching those mountains and valleys in the hope of striking gold and again becoming independent."

If money is to be squandered at all, music is possibly one of the most harmless pastimes in which to squander it. We know of small fortunes that have been muddled away in the pitiful hope of attaining prominence in music. This is particularly the case with "would-be" opera singers. The teacher can hardly be blamed when an ambitious woman, inoculated with the "bacillus operanus," is determined to throw away her money for the privilege of faeing the footlights. We know of some teachers who have conscientionsly tried to persuade such singers to desist. One "prima donna" now before the public is said to have spent a large fortune in securing stage appearances which have brought her only ridicule. The teachers labored faithfully and hard to help her; but the natural gifts were not there; and no amount of telling her that this was the ease affected her

When properly spent, there is no investment in education that will bring larger and finer returns than music lessons. Scientists and brain specialists have been able to prove that lcarning to play music and make music and sing music is infinitely more valuable from the educational standpoint than merely hearing music. Even though there is not the slightest thought of developing a child into a professional musician, the money spent on good music lessons almost invariably pays big interest in after life.

On the other hand, we do know that large sums are constantly being dissipated in trying to make professional musicians where there is about as much chance as there would be of expecting to grow an oak tree by planting a billiard ball.

By far the larger part of the income of the teachers of this country comes from the greater body of our citizens who never expect their proteges to become professional musicians but who do see the wisdom of having them get all the musical advantages possible.

#### "Who's Who" and Music

Music has always had a liberal representation in "Who's Who in America." In the present issue numerous professional musicians, composers and performers are listed. Of course, this represents only a part of those who deserve to be there; but "Who's Who" is rightfully conservative and has earned its reputation for accuracy, its judgment and the fact that money does not enter in any way into the matter of the inclusion or exclusion of any biography.

America has been cursed by the publication of several socalled collections of biographical material which have been nothing more or less than scandalous blackmailing schemes, In other words, if you pay a certain sum you may thus be elected to shine with the elite. Thousands of vain men and women have paid this cost in the past and have received in return something that they may imagine is the harbinger of immortality but which is in reality absolutely worthless. "Who's Who" stands out because it has been conducted upon an honorable and independent plane.

We very much regret that this estimable publication has unintentionally done music an injustice—an injustice which we hope that the publishers will be glad to correct in future editions. In looking over the most recent volume we find the names of many men and women who have devoted very important, periods in their lives to the study of music but who thereafter adopted other careers. There are also other men and women who have made music one of their great life interests. In practically all of these eases "Who's Who" makes no mention whatever of this. It is prompt in telling the individual's social clubs, and other connections; but the fact that music figured largely in his life seems to mean nothing. Many of these men have told your editor that they have been immensely indebted to the inspiration of music and the study of music in developing their careers. Surely this is significant information which the public deserves to have in such an estimable volume.

Let us eite a few instances which warrant this criticism:

Eminent College Professor, spent many years of his youth in studying to become a professional musician. Has composed excellent music.

Distinguished Author, studied for years in his youth with the idea of becoming a professional musician. Has composed

Famous Capitalist and Industrialist, taught music and composed for many years.

World-renowned Engineer, studied with the view of becoming a professional pianist. Accomplished performer.

Noted Editor and Publicist, taught music many years. America is literally spotted with such instances. Music has unquestionably helped these men in mental and spiritual development. Music should have just recognition.

#### What Must I Know to Teach Singing?

HERE is a generalization on Teaching qualifications, put out by the American Academy of Tcachers of Singing, really an association of foremost vocal teachers, designed to raise standards in the art.

The members include some twenty-five of the best known names in the field.

These men doubtless know the danger of all attempts at specific examinations of vocal teachers. It is impossible to go over the voice expert with a micrometer and ascertain whether he is "standard." Singing teachers cannot be measured like automobiles or washing machines. Therefore these men have wisely put forth a set of qualifications for teachers of singing that names "only such endowment and equipment as is fundamental and indispensable." The ETUDE presents these qualifications with pleasure.

1. A good general education, including a thorough knowledge of the correct pronunciation and use of the English language.

2. An ear, accurate in judging pitch and quality of tone.

3. At least five years of study with competent teachers of singing.

4. Musicianship, including knowledge of the history of music, elementary harmony, form, analysis, style, and the ability to play the piano.

5. Ability to demonstrate vocally the principles

6. Ability to impart knowledge.

#### The Musical Veneer

For countless centuries different civilizations have been appearing and disappearing, expanding and contracting, flourishing and perishing, on the face of the earth. Like life itself this process has continued wavelike through the ages. This process will, of course, go on ages after much that we consider great and permanent has been buried like the Herculancum or Yokohama of yesterday. Just now when so much time and effort are put forth to digging up the pathetic tokens of past monarchs and long forgotten empires it is interesting to look down upon the interminable sands of time and see how very little of the world's surface has been permanently affected by these cultural developments of yesterday.

Even here in progressive wide-awake America we may move out of a brisk bustling city in a speedy motor car and in a comparatively few minutes find ourselves in a wilderness of trees, bogs, rocks, and moors. This is particularly striking in various parts of New England where civilization in the modern sense started over three ecuturies ago. Truly, we have merely scratched the euticle of the earth with our much vaunted accomplishments.

Extensive as is our modern system of musical education only a very small percentage of the population of the earth comes in active contact with it. It is only a very thin veneer at best. True, music, of all the arts, seems to reach out to more people than any other. This is because it may be under-

## The Master Secret of a Great Teacher

An Interview With the Noted Russian Piano Virtuoso

ALEXANDER BRAILOWSKY

#### Biographical

Alexander Brailowsky is the last of the notable group of pupils taught by Theodor Leschetizky to reach international fame. He was with the famous master until shortly before his death. This sensationally successful star among the younger virtuosi of the world was born

"THE question, 'What was the secret of Leschetizky's greatness?' has often been presented to me. It has been answered variously by many of his pupils. There was certainly something which made the famous man stand out above the other pedagogs of his time. The number of his famous pupils is an indication of that. It might be said that after the success of Paderewski he naturally drew the best pupil material to him. There is something in that. Success draws success; but it is inconceivable that he could have maintained his high position in the teaching world if he had not produced actual results with these pupils. The reasons for his great success I have summed up into two sentences. He had, it is true, great musicianship, a splendid, active mind, and the ability to discipline with effect; but in addition to this there must have been something which other teachers did not have. This to my mind was:

"1. A love for beautiful tone;
"2. A respect for the individuality of the student, "Leschetizky put 'TONE' first and foremost in his list of technical needs. Everything else was secondary. More than this, he did not care how the student got the tone as long as the tone itself was there. It has been made to appear that he had some patent methods for producing tone. This was not so. He had his own ideas, it is true; but he once said that if the student played with his nose and got the right tone it would be perfectly

#### Leschetizky's Respect for Individuality

"Secondly, his respect for the individuality of the pupil was wonderful. Every pupil was a new problem. He was the very opposite of a musical educational machine. Each new pupil was a wonderful human canvas upon which he might paint a work of art, if he learned the pupil's own natural musical inclinations. It is for this reason that the Leschestizky pupils are all different. There are certain earmarks of the fire and the finish which the master brought to them,

but these do not mar the work of the artist or rob it of any individuality.

"His reason for having preparatory teachers was largely to see whether any points had been neglected in the training of the student which should be corrected before he gave his valuable time and attention to that student, Leschetizky used vorbe reiters of different nationalities. Some were American. I studied for a time under one of his assistants who was a lady from Chicago. However, he repudiated the very idea of having a distinct Leschetizky method, He had as many methods as he had pupils. When I went to him he was pleased with my technic, and I think that this was because I had been developing it for years.

"Technic was made a childhood pastime for me. I had none of the methods of the present day, by means of which the child mind is coaxed to music through little tunes or melodies. My father played the instrument well; my first music was scales, but Oh! such scales! Father made them a game, and, like a pace-maker, he carried me on and on. I would try to beat him in speed and accuracy, although I did not know at the time that he was really leading me on into what seemed like a delightful rivalry.

#### The Wonderful Game of Scales

"You see, very little of anything was said to me about tone or about pieces. This information I gradually picked up largely by myself. I found that, with facile fingers drilled through interminable scales, I was soon able to play without looking at my fingers, and the matter of notation was readily comprehended. There was, exercising my fingers as the normal child exercises his legs running about. Therefore, if

at Kief, February 16, 1896. His father was a talented amateur who undertook to teach his son when the boy was five years old. After three years with his father he went to the Imperial Conservatory at Kief and graduated with the Gold Medal, the highest distinction. He then

the child can be induced to practice scales very liberally, I am certain that he will gain a kind of digital facility which will stay with him for the better part of his life. My father, however, discovered that what was begun as a game was likely to turn out as my life work, and at about the age of eight I was given over into more competent hands for the serious study of music. If there is any lesson from my youth however, it is certainly that the earlier the child gets a great quantity of lively digital exercises the better it will be for his career. The main point, however, is that this exercise should be a game, like romping with a dog or some older friends, and never a pore or a strain. I have never known of a more fascinating pastime than those wonderful 'games' of scales that I played with my father.

"When I went to the conservatory my teacher in piano was Pouchalsky, who was a former pupil of Leschetizky. Therefore my whole life has been spent under the influences of the famous teacher. At the age of nine I played the D Minor Concerto, of Mozart, at the conservatory. At eleven I played a recital in public. This was against the rules of the conservatory, and I was obliged to stay out for a whole year.

"It is of course a great advantage to be able to start in the music life in very early years. This is largely because of the ever-increasing size of the repertoire for the piano. The public is educated up to such a degree of musical expectancy that there seems to be no room for artists who have not worked enormously to acquire a grasp of the entire literature. It was for such a reason that I have endeavored to learn the entire literature of many of the masters by memory. In Paris, for instance, I gave six recitals of Chopin, which in-cluded practically all of the outstanding works of the great Polish master

"Recitals of Chopin always seem to have a public appeal. There is a certain variety, and at the same time a certain unity, which the public seems to like. Chopin each performance. Both were excellent. Each had seen

went to Leschetizky to complete his musical educational work. His tours in Europe, South America and the United States have brought him extraordinary approbation from the critics. Mr. Brailowsky has endeavored to emphasize the main principle of his famous master.

was a musical aristocrat. In this sense he is different from most composers, with the exception of Mozart. There is nothing that is rough or raw about the works of Chopin, although there is always great power. There is never any suggestion of lowness or crudeness or

"In Beethoven, however, we find music of a very different type. It is vigorous, and virile, and masterly; but there is a kind of brusqueness and outdoor hardiness which is different from the Chopin of the salon, coughing his hectie soul away and yet burning with a musical fever so intense that it has never subsided.

#### Why Musical Books and Magazines are Valuable

"It is as necessary for the player to know the personalities of the great musicians as it is to know their music. That is the reason why the pianist should also be a very great reader of musical history and musical biography. The pianist is like an actor. He is an interpreter. An interpreter is one who takes the thoughts of another and gives new life to them. If one is studying painting it is not always so necessary to study the lives of the great painters, unless one has the task of copying or re-creating the paintings of those masters. With the stage and with music, however, one has to know the mind of the master in order to give new life to his thoughts. That is one of the reasons why the musical magazine is so valuable. It gives the average reader a vast amount of information that cannot be found even in books. This information takes him closer to the master and what the master wanted,

"The matter of interpretation is after all the fascinating thing about music. Leschetizky often had pupils come to him to play the same composition; and each would play it in his own way, often quite differently from each other. Yet, Leschetizky would praise

something new and interesting in his aspect of

what the composer wanted,
"Take the B Minor Sonata of Liszt, which I consider one of the greatest works written for the piano. This masterpiece is susceptible of infinite variety of treatment. Mr. Paderewski very probably plays it in a much different manner from that in which Franz Liszt did it, yet I am certain that Mr. Paderewski left nothing undone to secure all available information relating to Liszt's ideas upon the work. This is a duty which every sincere interpreter owes to the composer or creator.

#### Long Fingers and Big Minds

"It takes some time for the young student to realize that fine piano playing is far more a matter of big minds than of long fingers. In fact, the individual hand seems to have comparatively little to do with the matter. Take the case of Josef Hofmann. His technic is gigantic. There is nothing that is beyond the reach of his pianistic genius. Yet his fingers are comparatively short.

"Genuine lasting success at the keyboard is not nearly so much a matter of fingers as it is of a highly trained intelligence, broad human experience, deep emotions, world sympathy, love for the heautiful and the culture that comes with the highly educated gentleman. It is for this reason, rather than any digital lack, that few succeed in becoming virtuosi. The virtuoso becomes the property of his art and of his public. He is a missionary of the musical gospel. He must consecrate himself to all that is fine and lofty and leautiful in life. These things he transmutes into his musical interpretations.

"Apart from this, the technical considerations have to be met; but they are inconsequen-



ALEXANDER BRAILOWSKY

jump spasmodically and hysterically toward the keys in

#### The Indefatigable Czerny Rossini's Musical Opinions

By S. A. Lito

tial in comparison with the larger considerations. For instance, there are those who have tried to evolve a 'Leschetizky Method' of touels. Leschetizky could ex-By R. A. di Dio plain the main features of his ideas in this connection with any intelligent pupil, in a short time. It did not take months to study for the matter of touch alone. It consisted largely in not permitting the fingers to land in Moscheles' Recent Music and Musicians: down upon the keys without preparation and also the avoidance of anything like striking the piano with a hammerlike blow. There is literally no hitting or striking in the Leschetizky scheme but rather a natural flow of energy to the keyboard, through the arms, from the shoulders. The pupil is taught to learn to prepare his fingers before playing rather than to permit his hand to

a kind of musical epilepsy. "Leschetizky was far more concerned in the matter of interpretation than in that of technic. Every now still could sing well." and then some technical idea would occur during a lesson; and this he would introduce at the time, but always as a means to an end. This could not however. be construed into a method. In the following extract from the Chopin Etude Opus 25, No. 3, in F major, the master employed a rotating touch which gave a peculiar effect. This touch is like that employed in turning the knob on a door

"Thus the outer fingers-that is, the fifth fingersare played with the finger held straight and literally immobile. As the hand rotates the stroke really comes from the rotation and the finger springs off the key like a gazelle leaping from one hillock to another. The effect is very exhibarating and very beautiful. If it were to be attempted by the old-fashioned fingerstroke method, it would be clumsy and hard. Try the clude mentioned in this way, and you will conclude that it is one of the most fascinating of all the Chopin works. Furthermore, it becomes much easier and vastly less tiresome to the hands and to the arms.

"The matter of endurance is one of no little importance to the pianist. By this I mean mental as well as physical endurance. The modern recital demands superhuman concentration. Few workers in any sphere of human action are called upon to concentrate so continuously as is the pianist in a modern recital. Mathematicians and scientists may think out their problems at leisure; but the pianist must play continuously, and he must be just as accurate as the scientist, or the critics will catch him up at once. There is an amount of physical and mental effort put out in one single composition like Balakirev's Islamay (which Franz Liszt said was the most difficult piece ever written) that represents more energy than the average man puts forth in a day. This wonderful composition is strangely modern, considering that it was written in 1869, long before the day of so-called modernism.

"Pardon my persistence, if I again stress the matter of tone. I am often amused by piano students who visit recitals and always insist upon a location where they can see the player's hands. They seem to think that in some way they can penetrate some dark secret of his art. They even go with opera glasses and train them on the keyboard from the beginning of the recital to the end. If they would open their ears instead of their eyes they would gain far more. Our conceptions of tone are aural, not visual. Learn to imitate the sound and then improve upon it. Do not waste time trying to copy the finger and arm action.

"The great secret of Leschetisky's art as a teacher was his intuitive sense of musical beauty which he placed over and above every other consideration. His genius as a teacher was continually brought to bear upon one thing, and that was to clevate the pupil's enthusiasm for consummately beautiful effects, and then to make it clear to him that these can only be achieved by unsparing sac rifices in work and time. Possibly it was this which inspired Padercwski to practice from eight to ten hours a day when actively engaged in playing, and induced him to have a grand piano built into his private car on tour so that nothing could interrupt his continual quest but I do not use it too long at a time.

SHORTLY after Moscheles left Paris, where he had met Rossini, his son forwarded to him greetings and friendly messages from the latter, and continues thus, as quoted

"Rossini sends you word that he is working hard at the piano, and when you next come to Paris you shall find him in better practice. . . The conversation turning upon German music. I asked him which was his favorite among the great masters? Of Beethoven he said: 'I take him twice a week, Haydn four times, and Czerny came to the outer door to give me a cordial Mozart every day. You will tell me that Beethoven was a Colossus who often gives you a dig in the ribs, while the course of which I inquired 'how was it possible he Mozart is always adorable; it is that the latter had the had ever found time to publish so many works?' He

The Maestro regretted his ignorance of the English language, and said, 'In my day I gave much time to the study of Italian literature. Dante is the man I owe most to; he taught me more than all my music masters put together, and when I wrote my "Otello" I would introduce these lines of Dante-vou know-the song of the gondolier. My librettist would have it that gondoliers never sang Dante, and but rarely Tasso, but I answered him, "I know all about that better than you, for I have lived in Venice and you haven't. Dante I must and will have.""

### Inspirational Moments

With Eminent Friends of Music

"ART is the truest League of Nations, speaking a language and preaching a message understood by all peoples,"—Otto H. Kahn.

"We are reviving our folksongs, we are returning to the older masters of music; but we shall never reach life." their levels until we get breadth particularly in our songs,"—HERBERT ANTCLIFFE.

"There is no life so hard that music does not enter into it as a mild, healing agency. There is no intellect so beclouded that music cannot bring a ray of light into the darkened mental corners."-MAYOR HYLAN, New

"Music can, indeed, be a medicine; but we must be our own doctors. Happy the man who, like the dog that is out of sorts and makes straight for the kind of grass that will make him beneficially sick, knows what music to 'take' and when to take it."-ERNEST NEWMAN.

"I would so develop music in the community that I would have a musical instrument of some kind in every home; and I would have every child taught to play, sing and know music. For music makes for better citizenship; it will drive out envy and hate, which do so much to poison the well-springs of our life.'

-Hon. James J. Davis.

"Good music set to good words, and sung under good direction by a company of people who put their hearts as well as their voices into it, is much more than an amusement; it is a recreation in the highest sense of the word, for it develops and builds them up through the power of joy and harmony."-Delaware State Parent-Teacher

"The artist depends for his success on the soundness and range of his relations with life. It seems to me that the fruitfulness, the productivity and the power of a man's work in art depend on the fruitfulness and reality of his relation to life, and that the depth and force of a man's ideas are determined by the closeness of this relation."-HAMILTON WRIGHT MARIE.

"Sometimes one hears of people doing five or six hours of practice a day. Maybe! But a great pianist once said that a student who couldn't make an artist on three hours a day never would make one,"

-MARK HAMBOURG.

"The slower you play, the more time you have for finger action. As the tempo increases the fingers natneally are held closer to the keys, because there is not time to raise them high. Slow practice I never give up; -MISCHA LEVITSKI.

"Ensemble may, perhaps, be defined as that kind of cooperation in music in which each performer bears some share of responsibility for the general effect, as well as for the correct execution of the notes set before him."

PROFESSOR J. ELLA, an old-time English musician with a gift for gossip, tells in his "Musical Sketches" of a visit he once paid to Carl Czerny, the pupil of Beethoven,

and indirectly the teacher of almost every pianist since "Refore my departure from Vienna, in 1845, Czerny desired me to pay him a visit. Up three flights of stone stens lived this venerable musician, in a suite of amplesized rooms, much of the same character as the flats of Edinburgh. No sooner was my name announced than welcome. . . Our interview lasted some time, in chance of going very young to Italy, at a time when they replied, I will surprise you the more when I tell you that I was twenty-eight years of age before I published my first work, and that I have written more music in my lifetime than any living copyist. You may imagine that when I state that I have written more than one thousand

pieces that have never been printed, and have never employed a copyist to prepare any of my publications! "I was curious to know the truth of what had been described as to his mode of working at four different publications at a time. Czerny smiled at my being astonished at his method.

"In each corner of his study was a desk with an unfinished score in hand,

"You see, my dear Mr. Ella, that I am working for the English,' showing me at the same time a long list of national tunes to be arranged for D'Almaine & Company. At a second desk I found Beethoven's symphonies for four hands, half finished, for Cocks & Company At a third desk he was editing a new edition of Bach's fugues, and at a fourth he was composing a Grand Symphony. After finishing a page of one score, he passed on to another desk, and by the time he had written a page at a fourth desk he resumed his labors at No. 1 Such then, was the mechanical labor of this musician's

#### Running Down Bad Habits

By R. L. F. Barnett

It is easy to train up a beginner in the way he should go in the matter of position and use of the hands and fingers. The experienced teacher may even undertake the entire rebuilding of technic for an advanced pupil who is serious about his work; but the type of pupil who is likely to fall to the lot of the young teacher is impatient of any process that limits his practice to simple exercises. So it frequently happens that better results are obtained by gradually weeding out certain detrimental habits, of which each finger has its own peculiar set. A specific understanding of what these habits are likely to be will hasten their correction.

The thumb, for instance, is apt to press tightly against the hand, its tip pointing outward-a position which results in tension of the whole hand and forearm. It has also a trick of falling befow the keyboard, responding with a jerk when called upon to play.

The second finger is naturally lazy. Moving without conscious effort, it seldom receives the proper attention and is prone to call upon the whole hand to push down its key

The third finger is a clumsy member. Instead of taking a firm hold upon the key it simply works up and down while the tip shirks all responsibility. The average third finger is as efficient a tone-producer as a clothes-pin held between the fingers.

The fourth finger is weak and, being too often favored, grows weaker. Its salvation lies in its being treated as if it were strong.

The had habits of the fifth finger are legion. It rests its full length upon the key and allows the whole hand to tilt over so that it can move only by wriggling out sideways. If made to play a little upon the inner side of its tip instead of on the outer, it not only will correct

its own faults, but also will help the hand to right itself. The above suggestions are by no means to be taken as cure-alls, but they may prove helpful to the teacher who has to deal with hands too long left to their own devices.

-J. A. Fuller-Maitland

## The Most Important Principle in Piano Practice

What Rubinstein Said Was the Greatest Thing He Could Teach His Pupils

By WILLIAM ROBERTS TILFORD

The Only Real Talisman to Remedy Blunders and Nervousness in Playing

ALL through the ancient ages peoples fell under the superstitious influence of the talisman. With the Egyptians it might have been an image of their sacred ibis; with the Hebrews, their phylacteries; with the Greeks, tables inscribed with mystic words: with the Arabs sentences from the Koran. In the middle ages the making of talismans formed a large part of what was regarded as medical "science." Even to-day our cheap magazines are occasionally festered with advertisements of fakers who are quite willing to take the money of innocent dunes in exchange for buttons and charms and images represented to bring good luck or ward off cvil.

THE ETUDE

Of course there is no such magic talisman in music; but there is a principle which so resembles a talisman in its ability to help the student turn slow into rapid progress that the writer has not hesitated to employ the somewhat alluring title on this article.

More than this, the principle we have compared to a talisman is something which really bears the endorsement of practically all of the great piano pedagogs from Bach to the present day. Indeed, if one were to conjure from the spirit world a pianistic jury composed of Czerny, Kalkbrenner, Liszt, Henselt, Clementi, Cramer, Heller, Tausig, Kullak, Rubinstein and Leschetitsky, and should ask them what is the most important principle in all piano practice and at the same time ask them to express this principle in two words, they would all shout in poly-

"Practice slowly!"

Do I hear the reader exclaiming, "The same old stuff—Play Slowly!" Perhaps the scholarly ones are saying, "Why. Chancer told us that centuries ago when he said 'Ther n' is no werkman whatever he be

That may both werken wel and hastily." If the talisman is old, does that not add to its significance? Does not the experience of the ages point to a controls his rifle. great truth, a great axiom in art?

It is the purpose of this article to go a great deal further and point why this magic inscription should be upon the talisman of every music student. In other words we shall seek to find out what is really accomplished by practicing slowly and why practically all of the great teachers of the past have advocated it with such enthusi-

#### What Music Students Want Most

Ask any teacher what the student wants to avoid answer will be "drudgery." Take the drudgery out of practice and the bugbear is gone. The writer wants to show how a great deal of this drudgery may be wiped out by the application of this principle. For years the study of musical educational problems has been his life work. For years he sat by the side of the keyboard teaching pupils day in and day out. For years he lived in a great studio building and heard large numhers of lessons given by other teachers "wafted" down the air and light shaft. For years he has discussed piano teaching problems with many of the world's greatest teachers and pianists. It is because of this experience that he desires to sec in print, if merely for his own satisfaction, the following exposition of the "Play it slowly" principle which he is convinced should save numberless pupils hours of wasted effort if correctly under-

#### What is the Great Problem of Piano Playing?

The great problem of piano playing is coördination of the fingers and the brain. The mind and the fingers may of course be trained separately. It is possible for the student to have a knowledge of music entirely theoretical. It is possible for the student to train the hand entirely apart from the piano. But fine piano-playing demands coordination. This coordination cannot be forced. It must be developed, grown, nursed like the

The great reason for playing slowly is to preserve this coordination of muscles and brain, through the nerves.

The great question is, "How Slow?" This point is something which the student must estabtivating the student's powers of circumspection so that he can analyze his own muscular actions and nerve control, What the Student Should Understand

The student who has had dinned into his ears, "Play Slowly, Play Slowly, Play Slowly," over and over again is not nearly so likely to be impressed as the one who had had carefully explained to him the "WHY" of playing slowly. The student should understand. Here are some of the points:

- 1. Piano playing is merely a means of translating mental musical conceptions to the keyboard through the human nervous and muscular machinery,
- The human nervous system is a marvelously complex and intricate thing, but at the same time something which works with beautiful simplicity, when employed naturally and not "forced."
- Physiologists have compared the mysteries of muscular action by telling us that when the mind wills that any part of the body move it brings about a kind of "explosion" or impulse of nervous energy.
- The nerves must be trained to bring about these "explosions" with ease, security and precision,
- When an attempt is made to crowd too many of these nerve and muscle explosions into too short a period of time the result is a kind of destructive confusion.

The writer has thus far endeavored to develop logically the "Why" of playing slowly. It is to avoid a confusion of "nerve explosions" which absolutely prohibits the coordination of the mind and the fingers. These too rapid explosions remind one of a drunken cowboy shooting wild in all directions. The student should aim his "explosions" of nerve force at the keyboard with the same certainty and case with which a skilled marksman

#### Have You Followed this Plan?

In other words, to follow the simile of the expert marksman, he should handle his instrument without conscious nerve tension. He should sit at the piano with consummate case and comfort. He should take aim with superb coolness. Never for a moment should he feel hurried or "forced" ahead.

The student will soon discover that there is a certain very definite dividing line of tempo. If he plays faster than this dividing line he will find himself making "nerve mistakes." That is, his fingers will balk, stumble and fall. His great object should be to discover where this dividing line is. If he steps over it he is "gone," All of the practice done beyond the dividing line is wasted practice-work that will have to be done again. Worse than that, practice done beyond the dividing line, in the region of confused nerve explosions, really makes for nervous habits which may prove disastrous in many ways.

#### Ill Health from Wrong Practice

When the student says "Practice makes me nervous," e invariably means the wrong kind of practice. The writer has investigated some cases of this kind of nervousness. They were genuine enough without doubt. In nearly every case they were easily traceable to the habit of playing beyond the dividing line. When the students were carefully watched and patiently guarded so that they did not play anything faster than they were able to play it comfortably and almost effortlessly their pervous symptoms disappeared and in their place came security. repose, beauty and eventually the very velocity they were

seeking to cultivate through erroneous methods The writer has not the least doubt that there are thousands of nervous sufferers in our country who have derived their ills from "nervous" piano playing. Observe the average student, breathlessly stumbling through passages too difficult for him at the speed at which he attempts them.

#### A Strain on the Teacher

Anyone who thinks that the music teacher's calling is an easy one has never had any experience in teaching lish for himself. The teacher may help in discovering Yet it could be made a great deal easier if the teacher

the right speed; but his greatest work should be in cul- would only take up this principle of "slow practice" and stick to it. It takes will power, almost gigantic, to hold back some nervous pupils. Breaking wild horses is a pastime compared with teaching some students who want to stampede ahead over difficulties. Patience is the teacher's only panacea. Get the pupil to understand the "why and the wherefore" of slow practice. Show him by object lessons in his own playing that "slow practice" is the foundation of velocity.

There is, however, a kind of slow practice which is a terrible bore to the pupil. It is quite as bad to exaggerate this slowness as to play too rapidly. There is no real need or purpose in playing a thing unnecessarily slow. The great principle is to find the dividing line. "Slow enough" is behind that point of tempo where the picce or the measure in question can be played without the slightest suggestion of strain or nervous discomfort.

If you are studying without a teacher keep experimenting by playing slower and slower until you reach your own dividing line. Mark this with your metronome; and do not proceed beyond this line until you are absolutely confident that there is no strain. Then gradually build up your tempo until you have acquired the desired

If this process seems too trying, make the attempt to play the passage by means of occasional spurts of speed just to try your ability. This is permissible and the results are often very encouraging and convincing.

#### The Voice of a Pioneer

The late W. S. B. Mathews discussed this point fifty vears ago, in Dwight's Journal of Music, His presentation of the reasons of slow practice has been given many times in The ETUDE, but deserves to be read again. The main principles are: "Any series of muscular acts may become automatic by being performed a sufficient number of times in a perfectly correct sequence."

He then discriminates between the consorn nerve centres which carry messages to the brain (as in the instance where one is pricked in the finger while sleeping and is instantly awakened by the telegram to the brain), and the motor nerve centres through which the brain telegraphs an order to a muscle to contract or expand. He then states: "Motor and sensory impulses are propagated at different rates of speed. The motor impulse travels at the rate of about ninety-two feet a second, and the sensory at the rate of about one hundred and forty-nine fcet.'

#### Practical Steps Toward Success

Where these motor impulses follow each other too rapidly at first, there is inevitable confusion. There is no time to understand, to appraise, to assimilate. Consequently the pupil continues to make mistakes, and these mistakes are actually practiced over and over until they

The pupil is always in a state of continuous muddle. How shall the student employ the means we have suggested? The following tests may be successful,

- Play the passage so slowly that you can grasp every note, every touch effect, every outline of rhythm and
- 2. Play the passage a great number of times without mistakes of any kind. In order to determine positively whether you can do this you must resort to counters-any kind of little markers. Pencil marks on a shect of paper are quite as good as anything. Agree with yourself to play the passage let us say ten times correctly. Start your count and repeat until you encounter a mistake. Let us say that you have played the passage correctly six times. The seventh repeat reveals a mistake. Start all over again and try to avoid mistakes. Let us say that this time you get as far as the fourth repetition and a mistake is revealed. Start all over again. Perhaps this may show you that you are playing too fast or are not concentrating. Keep at the process until you have proved to yourself that you can play the passage at least ten times without any kind of a blunder. Mr

T. M. Williams states that he uses jelly beans as counters with children, when the work is done they feast on the counters.

This idea has come down to us from Czerny, Liszt and Leschetizky. It is invaluable in forcing the punil to play slowly enough to uncover all mistakes. More than this, there is nothing quite like it to insure the student against nervousness in playing before people-a nervousness that almost always comes from too fast practice or from a failure to know that one knows the piece. Indeed, the student should have a reserve margin of speed and confidence with any piece to be played in public. Just to be able to play a composition is not enough. In public you are under a nervous strain which may be counted upon to discount your efforts at least twenty-five

#### The Principle of Magnification in Music

Some years ago in an editorial in the THE ETUDE the editor took up the principle of "magnification" in piano study. It was designed to indicate how slow practice and slow study make even very complicated passages clear. The writer has ascertained that many outstanding teachers have written to THE ETUDE stating that they have found this editorial especially valuable in their work. For this reason it is repeated by request. In response to requests the editorial is reprinted herewith.

"What is probably the fundamental principle of all study is the one which pedagogs have discussed the least. It might be called 'magnification'-making things larger It is the bed-rock upon which has been built all modern advance in astronomy, chemistry, biology, botany, pathology, geology and, indirectly, a vast number of industries and sciences, ranging from agriculture and sanitation to engineering and militarism

"In order to perceive clearly and unmistakably, one must first of all make things larger. The world was possibly first awakened to this great fact through the invasion of the microscope and the telescope in the realms of the unseen. Shortly after Columbus came back through the unknown seas men began to develop strong desires to explore in all directions. Dutch opticians invented the telescope and the microscope during the ensuing century. Just as the voyage of the Nina, the Pinta and the Santa Maria set navigators agog, the new apparatus for making the eyes penetrate the invisible led scientists to see that the universe must be explored anew. Galileo, the son of a musician, improved the telescope in the sixteenth century and then went through the horrors of martyrdom because he dared to publish what his instrument revealed to him as truth. Now lenses make it possible for one to see objects one-millionth of an inch in

"In music-study the same principle of magnification is of great importance and use. It takes on two aspects -magnification through enlarged note type and magnification through lengthened time, Teachers of little children who have not yet found how advantageous is large, clear note type, such as is now employed in the best juvenile editions, are to be commiserated.

"Magnification through prolonged length is of equal importance. Take the following from Bach's Fuga XVIII from the "Well Tempered Clavichord," which to some pupils is a maze of complications in its original form,



"Magnify this four times by making each quarter of a measure equal to a measure and see how the difficult







"When Anton Rubinstein uttered the following remark he really expressed the Alpha and Omega of all successful

"'Play in the beginning slowly and firmly until the new piece has entered your fingers.'

"He used to say that this way was the greatest thing he could teach his pupils."

#### The Value of "Togetherness"

By Norman H. Harney

THERE are certain requirements in connection with music study which, it may be assumed, are not likely to be overlooked by the young student. We may take it for granted that he will place himself in the hands of the best available teacher or group of teachers; that he will study diligently and uninterruptedly for a sufficient number of years, and that he will listen to as much good music of all kinds as possible. These things are so essential that they are in no great danger of being neglected. What the student is more likely to be deprived of is the great benefit which results from the performing of music in company with others, either in large or small groups. The very earnestness with which he applies himself to his studies may be the cause of his withdrawing himself from playing with other musicians on the ground that he has not the time, or that such performances, being usually of an amateur nature, are not likely to be helpful to him.

The benefits to be derived from working with other musical people are many and varied. There is the sightreading practice which every musician needs, the opportunity of familiarizing himself with compositions which otherwise would not come to his notice, the poise and the self-control acquired by playing with others, the increased opportunities for playing before audiences, large and small, and the great stimulus which results from

working with kindred spirits toward a common goal, The singer will do well to join a church choir or other chorus, especially one in which he will have the opportunity for occasional solo work. The value of this is so obvious that he usually requires little urging to follow this advice. The player of an orchestral instrument should by all means enter some amateur organization, selecting the best one within his reach. If the harmonies

let him not despair. He is learning something all the time. The player of a stringed instrument who neglects a chance to play quartets will regret it sooner or later

#### Opportunities of the Pianist

The pianist is shut out from some of these activities but in other respects his opportunities are wider. A either for soloists or for choruses. A young man with whom the writer was acquainted obtained several years of valuable experience by playing the piano at the choir rehearsals in a prominent church of his city. Another performed a similar function for a large glee club The directors of both of these organizations were able musicians, and the two young pianists received an insight could not easily have obtained otherwise. Few things are more instructive to the piano student, and few pastimes more delightful and inspiring than to roam over the wonderful field of song literature with an accomplished singer. This is something no pianist should neglect willingly. Then there is the interesting field of violin sonatas, trios and other chamber music works, There is a rich literature in this style of composition. and much of it is well within the reach of all fairly competent players.

It is a well-known law in economics that ten men working together for a given period can accomplish more than the same ten men working separately for the same length of time. This is true also in the field of musical activity. Three players studying faithfully, let us say the trios of Beethoven, can create a musical atmosphere, a fund of enthusiasm, and learn many things which would be quite beyond them if they were working individually. There is a wonderful stimulus in this artistic "togetherness." It quickens the musical intelligence; it stirs the imagination; it brings inspiration and encouragement; it arouses ambition and energy, and it broadens the musical horizon. In a word, it is a most valuable aid to the growth and development of the serious-minded and aspiring student, and one which he should not neglect to make a part of his life.

#### How to Make Practice Interesting

By Virglnla Thomas White

"I HATE to practice!" That seems to be the main objection to music lessons; and the teacher meets this problem constantly. The first step in the solution is to make the lesson interesting. Have plenty of variety. Children like to write; and it is quite helpful to have them write notes of different values in the correct time, also make sharp and flat characters. It is surprising how much this writing helps to impress upon the child the value of time and notes. Let him write some each day as part of his practice.

All music students, young or old, dislike the word "exercise," because the traditional meaning of the word is tiresome, tuneless practicing. Often the name of a piano number will hold the child's attention, because it may stimulate the imagination; but let the number be entitled "Exercise" or "Etude" and the child will dislike it immediately because the title signifies, to him, only tiresome practice. As a result, we find that the choice of pieces according to titles often plays a larger part in holding the child's interest, and in instilling in him the desire to practice, than the teacher supposes. Imagination is very prominent in everything the child does and anything which appeals to his imagination will

Stories always hold a child's attention; and a short biographical sketch of some composer, told at the close of the lesson, will be something to which the child will look forward. You will be surprised to find how much the child remembers of these sketches, from one lesson to the next. This tends to create interest; and the lesson must be made so attractive to the child that he is anxious to know his lesson so he will be ready for the next one.

An imaginative child may be reconciled to the need of practice by telling him about Mozart's childhood, how he played and traveled. Then the lessons should not be too long. Short lessons at more frequent intervals are often better than long lessons once a week. With beginners it is often advisable to have a supervised practice hour, if two lessons a week are inconvenient. Let the child be free to ask questions and urge him to do so. Make the child feel that every time he goes to the selecting the best one within any seast, it the immensions which result are at times a little inferior in quality to the plano sing. All these little items make for interest; which result are at times a time attractor in quanty to those brought forth by our great symphony orchestras, and interest is the secret of good practicing.

## Reaching the Boy Through Good Music

Notable Work Conducted in Junior Orchestras, Boy Bands and Harmonica Clubs

By ALBERT N. HOXIE

How Thousands and Thousands of Potential Music Students are Being Created by Novel Methods

DURING the last two years an altogether extraordinary work in connection with boys and music has been developing in various parts of the country. This has been particularly noticeable in the activities of those who have employed the humble mouth organ or harmonica as a means of baiting the trap for the boys' natural love for

THE ETUDE

The leader in this movement has been Mr. Albert N. Hoxie, of Philadelphia. Just what Mr. Hoxie has done in two years is difficult to describe in this article. It is necessary to go back many years to get on the thread of our story. Mr. Hoxie was born in Boston, September 3, 1884. He came of a musical family. His first introduction to music was as a choir boy. At the age of ten he took up the study of the violin. He organized and conducted the first grammar school orchestra in the City of Boston. Four years after his departure this school had a class of two hundred students in violin. Once a year he gave a fine concert with his orehestra, groups in one of the city halls. Later he did a great deal of choral conducting. In 1910 he married and moved to Philadelphia, going into business for the time. All of his spare time has been devoted to music, Mr. Hoxie's "spare time" would mean a full working day to the average person.

"Boys who never dreamed of taking any interest in music suddenly developed into harmonica virtuosos. Through their love of music, developed in this way, they have been inspired by the hundreds to take up the serious study of music, More boys are studying music in the City of Philadelphia than ever before, and it is due entirely to the harmonica. If the music teachers were commercially minded they would leave nothing undone to support harmonica classes. More than this, the interest in the harmonica has given a natural outlet for the boys' inborn arsenal of mischief dynamite. In fact, even very rough boys, boys known to be difficult to handle, "hard cases," have been literally transformed by their group

interest in playing the harmonica.

a song leader, and during the American participation in the struggle he conducted musical work of invaluable character in the Philadelphia Navy Yard and in various community centers, conducting choruses, aggregating hundreds of thousands of people. His Liberty Chorus alone numbered one thousand.

The closing of the war found Albert N. Hoxie a man of thirty-three, prosperously engaged in a large business, and with a family of three children. He suddenly came to the realization that, in order to expand his great musical desires, it was necessary to increase his musical knowledge. He therefore enrolled in a large Philadelphia Conservatory and took the regular course for two and one-half years, graduating with honors. This, mind you, was after some years of experience in conducting large orchestras and choruses in the works of masters. The ordinary musician, to say nothing of the business man, making music his love work, might have been satisfied, but Hoxie was not. He recognized certain deficiencies and did not hesitate to go back to "first principles" in school in order to be thoroughly in touch with the latest ideas

He then looked about for new fields to conquer. The idea of service and making his music a service to others

The great war came on. He immediately enlisted as had been paramount in his mind. His war experience had revealed to him the extraordinary sociological value of music in uniting people and inspiring them to ever greater and higher achievements. Why not continue to employ this great force in peace times? All that it nceded was enthusiasm, experience and organization upon the part of devoted leaders.

Therefore, Hoxie's first step was to align himself with the progressive city administration of Philadelphia under Mayor W. Freeland Kendrick,

Meanwhile Hoxie had been working with the Philadelphia Musie League, under Mrs. Frederick W. Abbott, in the investigation of the possibility of employing the harmonica as a means of interesting armies of boys in music. The first experiments proved very encouraging. About 2500 boys enlisted in the harmonica groups the first year. The Grand Prix for the best performer was offered by Mr. Harry T. Jordan, manager of Keith's Theater in Philadelphia, who agreed to engage the winner for one week at the theater at the salary of \$150. The winner of the second prize received a scholarship in violin playing at a Philadelphia conservatory. The second year 10,000 boys took part. This year 40,000 boys entered the lists. Mr. Hoxie makes the following statement about his work:

"The instrument is so easy to learn that a handful of boys who have never played it before can be taught in one lesson to play the scale and America. They are delighted with this accomplishment and in a very short time acquire a surprising technic and a still more surprising repertoire. I have known boys to play one hundred and fifty pieces from memory. They hear new things over the radio and from the talking machine and are insatiable in their desire to extend their reportoires. Most of them do this by 'ear.'

"It may surprise THE ETUDE readers to learn that harmonica groups playing in parts are most effective musically. The ordinary harmonica has no sharps or flats but there is a new chromatic harmonica unon which

anything can be played. It is very simple and it can be taken up and played in one lesson by boys who have had the old harmonica. These two-, three- and four-part groups are composed of boys who play from notes. It is a little uncanny to take a group of boys and find that inside of half an hour they can learn a large part of the slow movement from the 'New World Symphony' or 'Rigoletto' in four parts. In a recent large concert at the Metropolitan Opera House in Philadelphia, given by the Civic Junior Orchestra, the Civic Junior Band and the Boy Council Harmonica Band, sponsored by Mayor Kendrick, one hundred boys played the Dvôřak Largo and various other numbers with such success that although the work of the orchestra of one hundred and



ALBERT N. HOXIE IN ACTION, WITH A HARMONICA BAND

Mr. Hoxie, a Philadelphia business man (whose transactions have sometimes exceeded a million dollars a day) makes music his avocation. organizes and conducts large orchestras and bands of boys and huge groups of harmonica players as the source of supply of future instrumental 1sts. At present he devotes all his time to music. His interest in the harmonica as a pioneer instrument for the boy has brought back the boyhood ists. At present he aevotes all nis time to music. Its interest in the narmonica as a pioneer hisrament for the boy hood enthusiasm of famous men all over the country. In the upper left had corner is Dr. Rusell, Convell, who built a great University from the proceeds of his lecture "Acres of Diamonds." In the upper right is General Smedley D. Butler, Philadelphia's militant Director of Public Safety. In the centre is the Hom. W. Freeland Kendrick, Mayor of Philadelphia, all enthusiasts for the flowie Harmonica Movement. eighteen (including all the instruments of the symphonyorchestra), and the band of one hundred and fourteen (including all the modern band instruments), were credited by critics as being exceptionally fine in every way, the real human hit of the evening was the Boys'

Council Harmonica Band. "In all this work I have been fortunate in having the splendid backing of the Mayor who happened to have played the harmonica in his youth. It is an inspiring thing to watch him on certain occasions play for the boys, or more especially when he sits in and plays with a harmonica band. You can imagine the effect upon the boys when they see that they are working in something which is big enough to interest the mayor of a city of 2,000,000 inhabitants. At our last concert, the mayor entertained all of the boys in the orchestra, band and to a turkey dinner. Do you suppose that those boys vill ever forget that event? After the dinner they all looked as though music had a new meaning to them. Some of these boys were very poor boys, sons of struggling parents to whom a musical education means unmentionable sacrifice. To some a square meal was a four plates of soup and when he came to the turkey he was the most disappointed boy imaginable because he was so full that he couldn't eat it. That was a real

#### Great Need for Trained Harmonica Players

"The need now is for trained leaders in this harmonica few tunes on the harmonica but rather men with some musical experience, the real boy sympathy, a wide viidentify the boys with distinctive musical talent and they will mean to them in after life. must be able to persuade those boys to get into the musi-, cal field and study music. They must have tireless energy and the true spirit of sacrifice.

"The boys themselves develop initiative and start harmonica groups of their own. This is happening all over ambitions." the country. In the contests there is always the finest kind of sportsmanship. The decisions of the judges are accepted without jealousy or protest. The winner is always sincerely congratulated by the losers. In fact, ir my experience with boys in various phases of activity I know of nothing that brings them so much together as music. The boys develop a fine spirit. I have many boys who have gone into hospitals with their harmonicas and played for boys who are bed-ridden. They even teach the boys in bed how to play. The whole movement is so inspiring that it is difficult to know how to describe it

"The men of the city have been splendidly inspired does not follow the teacher all through the year. by this movement. I have never asked the business men for prizes without receiving them. The boys have of pure relaxation from any real effort is absolutely earned new suits, radio sets, cups, medals, pianos, all sorts of things which have come as gifts from business men who have seen the possibilities of music used in this way.

#### Produces Students for Other Instruments

"Of course, the teacher in reading this article may have some selfish interest in wondering whether it will really produce students for other instruments. There can be no question about that. It is producing them all the time. It is merely a form graduation from one very elementary kind of music to the more intricate kinds. For instance, our boys play on the same program with our orchestra and our band in the Metropolitan Opera House which seats nearly 4,000 people. They are fired with enthusiasm for music as are hundreds of boys to the theater. They mingle with the other boys and in only a short time those boys will surely strive to join some band or some orchestra or will want to play the piano. Out of one group that began with the harmonica, I found that thirty-five percent had from this taken up other musical instruments.

"The harmonica comes into the boy's life before or during the age of adolescense, when his voice is changing. He does not want to sing, because it makes him ludicrous; but he will play the harmonica with en-

"The Philadelphia Civic Junior Orchestra was organized in the fall of 1924. On March 7th, 1925, the following program was played.

1. Overture-The Merry Wives of Windsor 2. Suite-Dances from Henry VIII.........German receive. a. Morris Dance

b. Shepherd's Dance c. Torch Dance

Violin Solo-Zigeunerweisen (Gypsy Airs)....Sarasale but with a note of encouragement to soften the rejection

Concertmeister, Nathan Schwartz
American Fantasie......Victor Herbert Vorspiel-Dic Meistersinger......Richard Wagner

"The Civic Junior Band was organized at the same time as the orchestra and on the program of the 7th of March, it played the following program:

Overture-Morning, Noon and Night in Vienna...Suppe March-Stars and Stripes......Sousa

#### Rehearsals Held in Mayor's Office

"The rehearsals were all held in the large reception harmonica bands, about three hundred and fifty in all, room of the Mayor of the City at the City Hall. Most of the boys owned their own instruments; but it was necessary to buy tympani bass drums, double basses These were secured through the liberality of Philadelphia business men, inspired by the Music League. Rehearsals were held once a week and lasted about two hours at a time. The superintendent of music of the The boys were told that they could have all the Board of Education in Philadelphia, Dr. Enoch Pearson, food they wanted. One boy was so hungry that he are instructed the orchestral leaders in the public schools to send their best material. I spent the entire summer last year in examining eleven hundred applicants for these groups. The success of the concert was unusual and was highly praised by the Philadelphia press. The work has really only begun. Of course, we must expect a large turn-over every year; but that adds to the "The need now is for trained leaders in this harmonica interest of the enterprise and will keep us constantly endeavoring to keep up our standards. The interest of boys in the orchestra and the band is enormous. Some of them travel miles and miles to attend rehearsals. sion, and an appreciation of the sociological, musical and Their attention is remarkable. They realize the advanteducational possibilities of the work. They must be able to age of thorough-going ensemble practice and what it

"One result is that the interest in music the harmonica has developed is such that the boys insisted upon knowing something about the piano and I have been obliged to arrange for piano classes in order to satisfy their

#### Suggestions for Summer Work

#### By Leonora Sill Ashton

WHILE the music teacher, like every other professional man and woman, looks forward with anticipation to the summer's rest and recreation, the financial aspect, or perhaps it might better be said, the lack of financial aspect, which goes with this season, in the case of the music teacher, is a serious one, as the musical salary

At the outset, it must be said that at least one month essential to the busy teacher. But it is safe to say that, in most cases, the period in which lessons cease for the summer is much longer than four weeks. In this time there are many ways to which the enterprising teacher may turn, which will bring in an added income and at the same time keep his musical wits and faculties alive,

#### Working for Music Journals

One of these would be writing for the musical journals. Just as some of the finest stories this world could ever know are enacted in crowded streets, tenements, lonely farms and out of the way villages, so information about music teaching that would be of inestimable value to the profession lies in the knowledge and experience of many of our faithful teachers.

Look back over your past winter's work. Think of presented. Call back to your mind the way in which you dealt with this problem, what results you obtained,

and try to express it on paper in the simplest way possible, There is many a hard-working teacher whose misery and discouragement craves sympathy. Tell your hardships and trials, so that he may know of them. Perhaps, in the very writing, a way of improvement will open to you that you yourself have not thought of before?

#### Plants That Blossom

There is no plant that blossoms more profusely than that one whose seed is the word placed on paper.

that one winnes seen is one work passed on paper.

Write your experiences as you "load and inivit your soul," and send them on trial to a musical periodical.

career," Otto Nicolai I know by experience what kind of treatment you will

Years ago, when a very youthful person, I sent a need not be unhappy and they are not unfortunate; for

which was worth more in incentive for further work than a fat check would have been.

There are other ways, too, in which the music teacher may profitably employ his time during vacation,

Perhaps you are a teacher in a small town where there is not the general exodus in summer time that takes place in a city. From personal experience, I know how any social effort is welcomed during the pleasing weather in a place like this Why not institute a "musical morning" on a friend's

veranda, once a week? There may be one or two of your acquaintances, perhaps more, who will consider this a presumption, but the true worker in any walk of life will never heed idle conversation,

#### Choose a Composer a Week

If you have the good soil of knowledge to work with you need never fear. Choose a composer a week, and give an outline of his life and work. Or explain the different meanings of the so-called schools of music. Show how they have merged into one another, each lending a special part to the history of the whole

You might give a complete synopsis of the history of music in six or eight talks. You would start with the early barbaric sounds, which were man's earliest speech, and pass to the first crude instruments, the drums and pipes. From these you would go to the various phases of religious music, down to the cultivation and evolution of musical form in the Classical Period. From this you would pass to the melodious and freer expressions of the Romantic age, down to the present day; with it's new, strange, and often beautiful, harmonies.

This may mean much study and research on your part, but you will be enriching your own mind and musical sensibilities as well as your neighbor's. With the right effort and interest on your part, you can imblushingly name your fee for each person who attends.

#### Musical Afternoons

Another suggestion would be a "musical afternoon." I have known something like this to be given in a lovely old town up the state, and can remember with what pleasure I looked forward to sitting in a big. shaded library, listening to song and piano music as I looked out on a genuine old-fashioned garden.

Of course this last means practice. You would not attempt anything like this last without due work and preparation. But would you be the gainer or the loser, from good, faithful practice such as you insist upon from your pupils?

In closing, that month of perfect rest and recreation should be the one directly before you resume your teaching. Then, with what a rush of energy and new knowledge you will begin the autumn's work!

In thinking the matter over yourself, you will probably summon up many original ideas for making the summer profitable to yourself and your pocketbook.

#### The Tears of Berlioz

#### By Victor West

HECTOR BERLIOZ was a man of irascible temperament who said many sharp and bitter things, but he could also go to the other extreme, as Gounod shows as in his moirs of an Artist.

"'Sapho' was produced at the Opéra, for the first time, on the 16th of April, 1851," writes Gounod, "I was then thirty-two years old. It was not a success, and yet this début gave me a good place in the estimation of artists. your pupils, one by one, and of the problem each one performance. As I was leaving the stage to rejoin her My mother was, naturally, present at the first in the hall, where she was waiting for me after the exit of the public, I met Berlioz in the lobby of the Opera,

his eyes filled with tears. I sprang to his neck, saying: Oh! My dear Berlioz, come show those eyes to my mother! That would be the best criticism she could read upon my work!'

"Berlioz yielded to my wishes and, approaching my mother, said:

"'Madame, I do not remember to have felt a similar emotion in twenty years.'

"He published an account of 'Sapho' which is assuredly, one of the highest and most flattering tributes

"Those who do not succeed (in a virtuoso career) Years ago, when a very youthurn person, a suit a need not be unnappy and they are not unfortunate, treatise on "MacDowell and the American Artist" to they have much to contribute to the musical life and a leading musical journal. Of course it was returned, development of America."—Olga Samarofi.

## Beautifying Octaves

By EDWARD ELLSWORTH HIPSHER, A. R. A. M.

Overcoming Octave Difficulties by Practical Means

OCTAVES have been enveloped in something of a halo left hand an octave lower. For the present, take no of mystery, by much discursive discussion. Records of pianists of the past remind us that certain ones possessed an uncommon power of overcoming octave difficulties, These have bred in the minds of piano students a questioning as to their ability to cope with these demons of the musical highroad. And yet any St. George who will buckle on the armor of determination and use a liberal accourrement of good common sense can slay their difficulties, at least up to the level of his other technical equipment.

THE ETUDE

From the time that David killed the Philistine giant the secret of achievement has been a proper aim. Not so much the ammunition as the manuer in which it was fired has determined great victories. And so, with octaves as the enemy to be overcome, the extent to which the mind guides the arms, hand and fingers will gauge the measure of success.

to scintillate; they may be made to murmur; they may be made to roar. They may be made to rattle; they may be made to bang; but that is another story, and one in which we are not interested. As the electrician of the theater selects his lights so that they will blend and always please the eye, so the tones of our instrument should be always so produced as that, no matter what the desired volume, they will not offend the ear. Combinations may be discordant and cause the ear to require a resolution; but the individual tones of which these chords (or discords) are composed must remain musical. The extent to which this quality has been developed determines, largely, the status of the artist, and it is with the secrets of this development that we are now directly concerned

With this object determined, let the student set to work at the following studies. For they are to be studies-not exercises. Rather than be a medium of mechanical practice, they are to be mastered by studythat is, by musing, pondering, meditating upon them, and then putting the resultant ideal into action,

The first essential for success is that the player shall be in a proper position before his instrument. The seat should be of such a nature that the user may sit comfortably, far enough back on it that the torso, if held quite erect, would be entirely over and supported by the scat. Then, the height of this seat will greatly influence the balance of the arms, and thus the elasticity of their muscles. Ordinarily, between seventeen and glitcen inches is the correct elevation; and this takes nto account the variance of physique of individuals. The one who has been accustomed to being perched on inordinately high bench or stool will at first feel encomfortable on the lowered seat; but for extended octave passages, in which not noise, but a round, full, musical tone is desired there is but one solution, and that is the lowered seat. A wooden or dining chair the correct height is the ideal for this use, especially for long and taxing compositions.

As a beginning, take any sixth on the white keysis E-C. Without regard to time or rhythm, poise the hand well above the keys and, with all muscles relaxed, let the hand and arm fall, the first and fifth fingers striking the correct keys. Make no effort at first for loudness, but do listen that the tone is beautiful, clear, sweet, as that of a fine bell from a distance, or of a beautiful voice. Listen! Listen!! The good Quaker Penn must have been at least at heart a music teacher, for he said so strongly, "Hear with your own ears."

When the above has been thoroughly tested so that it can be done by either hand without restraint, try the following study



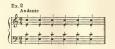
Sixths must be used at first. Reaching the octave invites a certain amount of tenseness of certain muscles, and success depends upon the minimizing of this.

Giving each note a comfortably long count, allow the hand to drop on the keys and to rebound lightly to its muscles. raised position. Do not bring the hand up with a jerk; this with each hand, alternately, of course playing the with Exercise 6:

thought as to whether the tone is large. Let it be as small as it will; just so that it is clear, musical, and pleasing to the ear. For variety try other tones which are a sixth apart. Persist in this till certain that it can be done with the wrist remaining thoroughly relaxedso that in the muscles of wrists and arms there shall be absolutely no feeling of tenseness or strain.

By very slow degrees, there may be now a development of tone. As they fall on the keys the first joint of the thumb and the tip of the little finger may begin a gentle grasping of the keys-with the feeling of drawing toward each other as do a pair of curved tongs to hold an object. Care must be taken that this new development is slowly and gradually undertaken, so that it shall not interfere with the freedom of the arms

With freedom of muscular action and a relative beauty of tone developed, we now are ready for the use of the Octaves may be made to shimmer; they may be made two hands in combination, as in Example 2:



With a few trials of this, just to be certain that employing both hands at the same time has not induced constriction of the muscles, and to furnish added interest, we may now begin to employ this figure of six sixths on each tone of the scale, ascending and de-



If either arm begins to feel at all cramped in action, or if the least sting or pain appears, stop instantly! Some muscle or tendon is not so free as it should be, or it is being overworked. If, at the first trial, the study can be done but half way up the scale, let it be done easily, freely, beautifully. Endurance will develop with repetition of effort. Other material may be taken up for practice, returning later to this endeavor. In fact, short periods of concentrated study, several times during the hours of practice, will be the certain way to attain mastery of this difficulty.

When exercises 2 and 3 have become quite safe, the same notes should be done in broken figuration-as in



Then the action of the two hands should be reversed; that is, right hand should precede the left.



These broken sixths now should be done on each tone of the scale, following the model in Example 3. Carefully used, these studies will be the source of much freedom, strength and elasticity in both wrist and arm

By this time sufficient vigor and independence of the he sure that it rises with a light rebound from the keys. various organs should have been developed, so that it So time the action that there will be no long wait. Do will be safe to experiment with octaves. Begin these



These should follow the same procedure as was adopted for the sixths, using in rotation the scheme outlined in Examples 1, 2, 3, 4 and 5. But, with the hand extended for the octave, vigilance will be increasingly necessary. Watch! Feel!! Listen!!!



Listen-and listen beautifully. That is, listen so interestedly for beauty in the tone that this quality will grow of its own accord. And "own accord" is exactly the apt phrase at this time; for if in the mind the tone is beautiful, that same quality will be gradually communicated through the muscles of the arms and fingers in such a way as to cause it to appear in the tone drawn from the instrument. This the carnest student cannot get too deeply imbedded in his consciousness. The ideal tone-full of beauty and sympathy-which is born in the mind of the player will, against all odds, be reborn in the tone he creates in his playing. It must be so. Nor can be succeed in this direction to the least degree before this previous mental condition has begun to bloom

The writer recalls a most unpromising youth, one who was given a hand with tightly-bound muscles and a touch which was anything but elastic. Yet that young student had the good fortune to fall under the guidance of an understanding teacher (and, mind you, that teacher was of the sex the cave men haremized) who unremittingly filled his mind with good-tone ideals until gradually these crept out through the tips of his fingers and through the mechanism of the instrument, and spread gossamer sweetness over the sounds he drew from the piano, and this till his playing has been mentioned often by the discerning as being characterized by beauty and magnetism of tone. If one can do this-why not others? The success of the enterprise will be determined entirely by the spirit, the application and the devotion which the individual infuses into the effort.

When the composer wants to indulge in a display of combined brilliance, sonority, vigor and concentrated dash, he lets loose on the ears of his audience a cascade of octaves. What else is so effective? What other interval is so pure in its tonal relations and in its combination of wave lengths? And by marshalling them in arpeggio formation the composer may pile up great waves of sound which deluge the ear and stir the emotions.

But we are just now interested, not in the manner in which the composer is to use octaves, but in how the player is to make them a medium for his art,

Notice the following passage from Mendelssohn's Concerto in G Minor, Opus 25. And now the interpreter is ready for a thrill; for, in spite of the elevated nostrils of some supercilious moderns who can find no beauty in a chord which pleases the ear, Mendelssohnwith conceded limitations as to dramatic dcpth-did leave a goodly share of music in which there is a beautiful balance of melody, harmony, form, and emotion. In fact, he, of all the Romanticists, succeeded best in adding emotion to perfection of classic form.

After two or three of the easier Mozart concertos, this one just mentioned of Mendelssohn is almost invaluable as a stepping-stone to those of Beethoven and more modern composers which make greater technical and interpretative demands upon the player.

But now we are ready for the experiment,



THE ETUDE

Do not touch the keys before you have mused on the quality of effect desired. In your mind recall the most beautiful passage you can remember of the playing of your favorite artist. One of the chief incentives which take the student to concerts or opera should be the opportunity afforded for listening to the tone quality created by the participating artists. And, after all is said and written, it still remains that their individuality of tonal beauty is one of the chief charms of these artists, and one of the things which holds most the loyalty and admiration of their public. It is largely through this individual beauty of tone that they are able to achieve those emotional conquests which sway their

The writer still chcrishes the miracle of tone he experienced in his first hearing of Tetrazzini. It was in historic old Covent Garden Theater; the opera was "Rigoletto." When, as Gilda, the great Italian cantatrice released her glorious voice and warm Latin nature in the opening measures of Caro Nome, those upward portamenti at the end of the first and third short phrases revealed such a gorgeous wealth of tone that they thrilled and lifted the auditor and have remained ever since as a goal toward which to strive, whether the voice or instrument be the medium. Heifetz' luscious tone in the Schubert Ave Maria is almost equally a feast of ideally sweet sounds; and, by the way, his record of this composition is one of the most satisfying to be had. Such moments are too precious in the student's life to be missed. Listen to artists, vocal or instrumental, and register in the memory those marvels which they sometimes perform in their inspired moments. Let these

as consciously as when sitting under the magnetic spell of their masterful personalities. With the mind and body thus prepared one is ready for work. This No. 7 may be used also in the major, by changing each E-flat to E-natural. In fact, excepting the final chord, it appears in this form in the concerto, almost immediately after in the mode here inserted.

Only a few measures before No. 7, in the concerto occurs a passage taxing the manual dexterity a little more heavily. This may now be attempted.



Draw the tone as full as the playing development will allow without loss of smooth, sweet, musical quality. The following passage from the close of the first movement of the same work furnishes a thrilling tidhit for octaves running simultaneously in the two hands:



This is one of the most exuberant moments of the concerto. Do not allow your spirits to run away with your judgment. Remember Kipling's "If you can wait and not be tired of waiting, . . . Yours is the earth remain master of every muscle-movement; and then, as you gain command with each repetition, gradually grow into the fire and fury of it.

The next study is taken from the final cadence of the notes of the right hand; just as the sixteenth rests of first movement of Mozart's great Concerto in B-minor,



A slight modification, which does neither violence nor irreverence to the miracle musician of Salzburg, is ventured for the purpose of a satisfactory close. In its final state this should be delivered with considerable impetuosity. It is a strange concomitant of the minor key that when a movement reaches a certain stage of vivacity and vigor, this mode gives to it a virility surpassing even that of the major.

Returning to Mendelssohn, in the second page of the first movement of his Concerto in D Minor, Op. 40, will be found the following very effective passage in



Taken with a semi-staceato touch here is material for adding flexibility to the wrists, strength to the forearm muscles and vigor to the grasp of the fingers.

Then, just to satisfy the "sweet tooth" that all must admit, at least in secret, we will have these measures from Reinecke's Cadenza for the Mozart Concerto in D major No. 26

Reinecke, with his innate and deep reverence for the classies, has here furnished a passage so much in the mold of the master that it would be a clever listener who detected the juncture of the work of the two creators. Beginning with single notes, piano, in its onward course it progressively adds to its elements till each hand is engaged with romping octaves that in the finale grow to the limit of ringing, reverberating, but musical, fullness

This is not a single course, nor even a complete menu of one musical meal. Quite to the contrary, enough work has been spread before the student to require several weeks for digestion. Till the first three of the studies can be done with the greatest freedom of the

The unimitated need not be disturbed by the nota- and everything that's in it." Start lightly, so as to tempted. To do so would mean but a tense physical form of this computer The control of the physical starts and the control of t already acquired. As it can be done with safety, a new study may be added to the daily group, until finally all will be in the practice repertoire, and in a manner to be of the greatest service. From this point the entire group may become to the Student of Octaves

#### Musica Americana

Ar the surrender of Cornwallis at Yorktown, in 1781. an interesting decision was necessary. British custom had made it obligatory that, on surrendering to them enemies should play their own national music as an added humiliation. At Yorktown, our own officers took their cue, insisted on the observing of this tradition, and gave to the British army the choice of playing, as they marched out to surrender, either an English or a German air, the latter to humiliate the Hessians. As a result, they chose the old English air, "The World Turned Upside Down." not entirely inappropriate,

In our early Colonial history, our good New England church people used hymns with as many as one hundred and thirty lines, the congregation standing throughout

The Bass Viol (Violoncello) was used to accompany singing in our colonial churches, long before the organ was introduced

In 1756 Stephen Deblois built a concert hall in Boston, and in those early days the concert was frequently folfowed by a ball, one admission entitling the ticket-holder to participation in both events. The usual price of tickets was one shilling and sixpence (about thirty-six cents), enough to make the modern concert-goer weep-and no

"Coronation," the hymn tune composed by Oliver Holden, and published in the Union Harmony, or Universal Collection of Sacred Music, printed typographically, at Boston, in 1793, is the oldest native American composition still in popular use.

At Ghent, after the treaty which closed the War of 1812 had been signed, to show their pride in the event the burghers of the city wished to serenade the British and American embassies. Having no copy of an American national hymn, the bandmaster went to Henry Clay for relief. On being told that our most popular national melody of the day was "Yankee Doodle," he asked that someone hum it to him for transcription. After all members of the legation had failed, Clay bethought himself of his colored body-servant, and this musical darky whistled the tune, so that from his lips it had its first European performance as an American national song as well as being supplied for this momentous occasion.

"The Star-Spangled Banner was first sung when, fresh from the press, in a small one-story frame house, long occupied as a tavern by the Widow Berling, next to the Holliday Street Theater (Baltimore), but then kept by a Captain MacCauley. . . . The old air, 'To Anac reon in Heaven, had been adapted to it by the author-It was suggested that it should be sung, but who was there could sing it? The task was as igned to Ferdinand Durang, one of the group, and who was known as a vocalist. · . Ferdinand Durang mounted a rush-bottomed chair and sang this admirable song for the first time in our Union, the chorus of each verse being re-echoed by those present with infinite harmony of

On May 4, 1788, was given at the Reformed German Church, in Race Street, Philadelphia, a concert with a chorus of two hundred and thirty voices and an orchestra of fifty members, the greatest American musical event of the eighteenth century.

"We are too fond of making the 'artistic temperament' an excuse for slapdash methods; and I do beg young artists, whether they are singers, craftsmen in canvas or in stone, writers of sonnets or of symphonics, to Studies can be those want to greaters returned of the two hands combined, with elasticity of muscles and a form of the studies, to be approximate as keen, as alort, as tidy a point of view as my the studies and the studies of the s realize that art is a stern business, to be approached with -DAME NELLIE MELBA.

## Keyboard Tricks of Great Virtuosi

By EUGENIO DI PIRANI

An interesting discussion of ingenious devices employed by famous performers to lend brilliance and effect to their platform work. Mr. di Pirani has revealed several of the secrets of pianists, secrets which are often exceedingly simple in themselves. Mr. di Pirani is himself a pianist and composer of distinction, whose long artistic eareer here and abroad has enabled him to know professionally most of the famous pianists of the last fifty years.



PADEREWSKI

Caricature of DE PACHMANN ceeds. It must not be too heavy, or the resulting tone Besides the legitimate effects obtained by great virtuosi would not sound as a prolongation but rather as a repeof the piano, they now and then use various tricks which, although not being included in the piano methods, ought tition. On the other hand, it must not be too light, or there would be no tone resulting. A happy medium of nevertheless to be mentioned as extremely interesting and rubbing intensity will be found only after patient trying often producing surprising results. I heard Rubinstein in public concerts as well as and trying again.

privately, being often his guest at his home in St. Peters-

burg. I heard Hans von Bülow, Liszt, Saint-Saëns

pianists, including Busoni, Pachmann, Rosenthal, Risler,

Carreno, Hofmann, Godowsky and Paderewski. There-

fore I report "from hearing and seeing" about several

cunning inventions of these masters of the keyboard,

some of which have a genuine artistic value, while others

Sustaining of the Tone

been always the sustaining of the tone. The only vulner-

able point, the "Heel of Achilles," of the modern piano-

forte is its limitation in sustaining the tone. No wonder

that the aim of the piano-makers and of the pianists has

been always to find a way of lengthening, of prolonging

the tone. Especially in chamber music playing, where

a melody is given successively to the piano and to the

different instruments, the inferiority of the piano in sing-

Of course with a good instrument one can do a great

deal toward not only prolonging but even increasing in

intensity the tone. It is generally assumed that after

having struck the key, the pianist cannot do anything

more with the tone and must leave it to take care of

itself. That is a mistake. After the key has been struck

with a strong pressure and the vibration has reached the

greatest intensity, the pressing of the forte pedal com-

municates a sympathetic vibration to all strings and pro-

duces a fresh swelling of the tone which very near resem-

bles a crescendo, while alternately pressing and leaving

of the same pedal brings about an increasing and decreas-

ing of the sonorous wave which adds a pulsating, vitaliz-

Also with the common repeated notes one can approach

the illusion of sustained tones if performed in the follow-

ing way: Press intensely the first note and sustain it for

a short time, taking also the pedal, let the other notes

follow with a very delicate touch, so as to almost oblit-

crate the sense of repetition and arousing instead the

sense of prolongation. I have used with success this

artifice in the variation imitating the violoncello, of my

'Variations on America." Musical people listening at a

certain distance from the piano often mistook the sound

Anton Rubinstein

showed me a special trick

he used often for sustain

ing the piano tones. He

pressed (not struek)

down a note together

with the pedal, and then

from time to time he

rubbed gently the key so

as to produce a very deli-

eate tone which prolonged

unobtrusively the previ-

ous vibration and ac-

tually lengthened the

tone indefinitely. Pian-

ists trying to imitate this

ingenious master-trick

will not find it quite easy.

The gentle rubbing of the

key must be practiced

many a time until it suc-

of the piano for that of a real violoncello.

RUBINSTEIN

One of the most coveted effects in piano playing has

should be classified more as "legerdemain."

ing becomes evident.

ing element to the tone.

and the innumerable host of "Latter-day Saints," pardon,

#### Unusual Execution of the Mordent

Another artistic trick is an unusual execution of the



which should be executed



Now, instead of striking again the third note, one touches lightly the upper note and, raising the finger immediately, the principal note, which was meanwhile sustained, is heard again, the effect on the listener being that three notes have been struck, whereas the player strikes in reality only two.

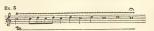


The same can be done with the long mordent; where the upper note is touched and raised repeatedly very lightly, whilst the under note is sustained as follows:



#### Vanishing of a Trill

After having attained a great rapidity and sonority in a trill, diminishing and relenting more and more and holding the pedal at the end and touching alternately and gently the two notes until they become confused in a kind of vague musical haze and fade away into nothingness. The effect is very poetic and striking:



#### Trill Executed With Both Hands Alternately

To augment the brilliancy and the endurance of a trill, it is often executed with both hands alternately. This allows a powerful crescendo which would be unattainable with one single hand. In pieces where a great virtuosity is required, especially in compositions by Chopin, Liszt and other modern composers, one will find numberless instances where the rapidity, intensity and endurance of a trill will be substantially improved through the alternate use of both hands,

#### Musical Camouflage

Taking the pedal in the midst of a rapid passage in, scales or arpeggios and releasing it before the end gives the effect of a powerful surging wave which shrouds like with a veil the middle of the passage but leaves blear the beginning and the end. Thus, for instance, in Liszt's "Gondoliera"



The impression, of course, should not be that of hiding the technical difficulties behind a screen of smoke, but to render the passage more interesting and varied through a partial sound wave, leaving it, however, perfectly clear at the beginning and at the end. This device is often used by Paderewski. It ought to be employed with the greatest discretion, as it is liable to be abused by unconscientious and incompetent pianists, only to shroud the technical difficulties, which they cannot overcome, behind an impenetrable screen of steam, a kind of musical

#### Simulated Octaves

Chromatie octave passages, and diatonic mixed with chromatie, may be facilitated by playing alternately one octave with the left hand and one with the right; the left-hand octaves, however, an octave below the righthand ones. Thus, only the notes struck by the thumbs form a regular progression; consequently, these particular notes must be strongly brought out.



Sometimes unison passages, to secure greater brilliance, are played in simulated octaves. The following from the Chopin Concerto in E-minor



is often executed in the manner indicated on the fol-

lowing page. This is merely another representation of the way in which the interpreter's ingenuity often enhances the effects of the composer. through very simple adroit means. have since become much used devices.



Caricature of

without destroying the integral musical idea. Franz Liszt was cspecially ingenious in adjusting passages to suit his extraordinary genius. Few were prepared to equal him in this respect. His innovations which some entitled "tricks."

As another instance this passage in Chopin's Scherzo in



can be executed as follows:



The alternating of both hands in passages which were originally written for single hands is more and more used by modern virtuosi. The rather awkward passage in Weber's Perpetual Motion:



was executed by Liszt as follows:



Sustaining Pedal

Not all the grand pianos are provided with the third (sustaining) pedal, called also the Steinway pedal, as it was invented by Steinway. Those which have it make it possible to obtain rich harmonic effects. A note which could not be sustained with our limited playing apparatus of ten fingers, may be held through this pedal for a long time, while the two hands of the player have the freedom of the whole keyboard. Passages which the composer himself did not dream would be feasible, become through this clever device comparatively easy. It is peculiar that a great number of concert pianists do not care to make use of this pedal and even some (as Mr. Steinway told me) insist on removing it before their concert, as they pretend that it engenders confusion in the use of the two other pedals. For my part, I find this pedal invaluable to pianists. Take, for instance, the Prelude to the A minor Organ fugue by Bach-Liszt. In the very first page of the prelude there is an organ point on the A, which is written by Liszt as follows:



As the third pedal was not known at the time Liszt transcribed Bach's Organ Fugues, the only way to sustain the A was to take the forte pedal at the beginning of the organ point, which, of course, brings about the most disagreeable cacophonies, as it combines several ehords which have nothing whatever in common. Liszt therefore offered to the pianist a task beyond possibility. The sustaining pedal renders this task very easy.





Sometimes, even if the composer has not prescribed the use of the sustaining pedal, its employment will bring about highly artistic effects. Thus, in Pirani's Gavotte, Op. 25, is the passage:



Distant Music Approaching and Then Again Receding I reserved for the cud, "dulcis in fundo," the wonderful effect of approaching and receding music, which, of course, is not limited to piano alone but can be achieved by every instrument, by orchestral masses and even by solo singers. However, I never had such a perfect suggestion of military music approaching nearer and nearer and then gradually drifting and fading away into nothingness, as that produced by Anton Rubinstein as he played the March from Beethoven's "Ruins of Athens." Rubinstein imitated in a deceiving manner the first hardly audible sounds of a distant military march, approaching little by little, coming to a thunderous, aweinspiring sonority and then retreating, growing weaker and weaker and finally melting away out of hearing. This effect, although seemingly easy to imitate, requires the greatest artistic control and the mastery of all shadings of touch. Rubinstein possessed, indeed, the most suave, velvety touch, a mere caressing of the keys, with which to begin this trick of the keyboard. One heard and hand. only a vague suggestion of distant music. Passing gradonly a vague suggestion or used those a same pro-ually through all the intermediate nutances, he arrived unally through all the intermediate nutances, he arrived touch, it would be very helpful to practice letting the ually through an use manufacture manufacture and the most deafening carefulling thunder, as only his whole arm fall so that some one finger comes in conat the most deartung, careproon, the control of the sounds of the band imperceptibly died away. The impression was electrifying; and the Berlin public, which

Tausig, another hero of the keyboard, offers in his paraphrase of Schubert's Military March a wonderful nedium for performing this trick. It requires, of course in the beginning a great lightness, almost imponderam the beginning in the FFF climax, a superhuman robustness, with suggestion of trombones, big drums, cannons and "German frightfulness," a tempting task for a "Siggfried" of the keyboard. It requires also a concert-grand proof against Dempsey-like pugilistic exploits

## How Gottschalk Avoided Stage-Fright

By Morgan Hill

OCTAVIA HENSEL, in her Life and Letters of Louis Moreau Gottschalk, includes some notes on this famous pioneer virtuoso of America and eoinposer of The Last Hope, supplied by Mme. Clara Brinkerhoff, in which the latter informs us:

"I said to him one day that I never used half the resources of my voice or art before the public owing to nervousness. 'To begin with, my heart beats so rapidly that it always annoys me.'

"'Ah!' he replied, 'that is all owing to your neglect to make yourself at ease. The will is all-powerful to do this. You are no more nervous than I am, but you see I never do commence till I feel at ease. I make myself deliberate, and keep my head cool. I walk in very leisurely; I salute very moderately; I begin to take off my gloves as if I had come in for that purpose. Then I glance around in hope of seeing an inspiring face, or at least a friendly one, so that my spirit may be in consonance with the music I am going to play, even if I am not in the mood.'

"'But I can't take off my gloves as you do.' "'No,' he replied, 'but you can walk in deliberately and speak to the accompanist. At any rate, never commence

till you have mastered yourself.' "True to this theory, on one occasion, when he accompanied me in a fugitive song of his own composition, he turned to me and spoke about the most indifferent subjects. He knew I was nervous; for he was late, and the place of the piece on the program had to be changed on his account. He just quietly preluded the song, speaking to me all the while, till he thought I was at ease.

#### Do You Know

THAT Jean Baptiste de Lully, the greatest French opera composer of the seventeenth century, was an Italian, a native of Florence, who was already of some reputation before going to France?

That Victor Herbert, the most successful of American opera composers, was an Irishman, educated in Germany? That Handel, the greatest composer of English ora-

torios, was a full-blooded German, educated in Ger-That Theodore Thomas, the first great American or-

chestral conductor, was a native of Esens, East Friesland, coming to America at the age of ten?

That Patrick Gilmore, America's first great bandmaster, was an Irish-educated Irishman, born in Galway County?

## Weight-Playing

By S. M. N.

ATTACK by "weight" demands a complete relaxation of all the muscles from the shoulder to the finger tip. n playing a succession of tones by weight, the first tone is produced by the free fall of the hand or arm, the weight supported on the finger tip. The succeeding tones are produced by transferring the weight from finger to

The fingers should be kept in contact with the keys or very close to them. They should be thrown loosely instead of forced down stiffly. All joints should be kept relaxed as much as possible. The elbow should be kept flexible instead of stiff. Weight-playing saves fatigue and develops the whole arm instead of merely the finger

falling farther. These exercises are ealled "drop" exercises, and should be practiced with each finger separately. pression was electriving; and the action pages, which is by no means easy to please, was enthused about Rubin-full quality. This can be acquired only through comis by no means easy to picase, was currocer attorn at the stein's consummate art and burst into thunderous plete relaxation, which is the root of all beautiful tone of the stein's consummate art and burst into thunderous plete relaxation, which is the root of all beautiful tone of the stein's consummate art and burst into thunderous plete relaxation, which is the root of all beautiful tone of the stein's consummate art and burst into thunderous plete relaxation, which is the root of all beautiful tone of the stein's consummate art and burst into thunderous plete relaxation, which is the root of all beautiful tone of the stein's consummate art and burst into thunderous plete relaxation.

## THE ETUDE What the Music Student Should Know About the Minor Scale

By DR. ORLANDO A. MANSFIELD, Mus.Doc.

In view of their Latin origin, the expressions major and minor have a generally recognized meaning which is to the effect that major means greater while minor means less. But, regarded melodically, the words major and minor are respectively applied to the two modes or varieties of the diatonic scale. Of these modes one, having from its first to its third degree the interval of a major third (four semitones), is consequently known as a major scale or-as it was termed in older English parlance—the scale with the greater third. This scale should be too well known to need any illustration; besides, its discussion is really foreign to our subject; and it is only mentioned here for the sake of completeness and in order that its difference from the forms of the minor scale which follow may be the more clearly understood. The other mode, having from its first to its third degrees the interval of a minor third (three semitones), is now called the minor scale, although it formerly rejoiced in the more elaborate title of the scale with the lesser third. Of this scale at least four varieties are in existence. The first, and oldest, is that known in the Middle Ages as the Aeolian Mode, as



In purely melodic passages this formula is occasionally found even in compositions of comparatively modern date, especially in those of Bach who stood at the parting of the ways, when the old order of the eccles iastical or Church Modes, as they were called, which dominated most music from the 7th century to the Reformation period, was giving place to the new-that of the modern major and minor scales. For instance, in the opening measures of his earlier and smaller Organ Prelude and Fugue in A minor, Bach introduces this scale unaccompanied, thus:



But in really modern composition the employment of this scale in its entirety is decidedly rare, its lack of a leading note, or seventh degree, a semitone below the upper tonic, rendering it unsuitable for the harmonic treatments and combinations characteristic of modern musical composition.

After the Renaissance and the Reformation, the former of which relaxed and the latter rent asunder the fetters of the old Church Modes established by Gregory the Great in the sixth century, there arose, during some of the earlier periods of emancipation, the temporary establishment of the following scale:



Here, it will be observed, the upper half, or tetrachord, is identical with that of the tonic major-A major; while the lower tetrachord is that usually associated with the scale of A minor. This somewhat hybrid and transitory form, exhibiting "a seeming plagiarism and a too great indebtedness" to the tonic major scale, never received the distinction of a separate title. So that its comparatively rapid decline in popularity could not have been due to what Lawrence Sterne once called the "magic bias" of "good or bad names." Nor was it, to quote Sterne once more, "totally depressed and Nicodemus'd into nothing" on account or because of its having some

A name which you all know by sight very well, But which no one can speak, and no one can spell."

This scale still lives, and echoes of it may be found in many standard compositions. Of course, its use by Bach and Handel and other composers of the later seventeenth and earlier eighteenth centuries was so common that we scarcely need to give an example. Most probably our readers can supply many for themselves. But there is a most interesting illustration occurring in the anthem, "O give thanks," by that great English musical genius, Henry Purcell (1658-1695), which exhibits both the ascending and descending forms of the upper tetrachords of the scale we have been discussing. This we will quote as it may be unfamiliar to at least some of our readers.



As an instance of the employment of this scale in more modern music we will quote from the Finale of Beethoven's Sonata Appassionata, Op. 58.



The remaining forms of the minor scale are, of course, thoroughly familiar to all musical readers and students. In the work last mentioned, and in the Finale also, Beethoven gives us an illustration of the successive employment of both of these variants, as in



Here the first measure exhibits the form known as the melodic, composite, or arbitrary, ascending (the descending form would be as in Ex. 1); the second, that known as the harmonic, or instrumental, which is identical ascending and descending. These names are by no means misnomers. The melodic form is so termed because employed in the construction of melody, more adapted for vocal music than any other variety, and involving a somewhat arbitrary alteration of the notes of the ancient minor scale first quoted. On the other hand, the harmonic is so called because so essential in chord construction, that is, harmony, and because so constantly utilized in instrumental compositions. Indeed, one of the most interesting, useful, and effective chords in standard music, the so-called chord of the diminished seventh really the first inversion of the fundamental minor-ninth-derives from this harmonic scale and from this alone.



At the same time it is well to realize that this chord was in extensive use long before its separate constituents were written out in regular order and dignified with the name of a scale. It was the existence of the harmony that created the demand or desire for the scale formula, and permitted the latter to pass into current use as the harmonic minor scale with its characteristic interval of an augmented second (a tone and

a half) between its sixth and seventh degrees. Indeed, so far has the popularity of this peculiar interval influenced modern musical thought that some composers think in terms of a minor scale containing two augmented seconds, as in



This formula has a decidedly Oriental flavor; but a good student of harmony will soon perceive that the scale is really compounded of, or derived from, the

chords of the dominant and supertonic minor ninths. Then, if we combine the sixth, first and fourth degrees of this interesting series of scale sounds, we find ourselves in possession of that remarkable and beauti-



ful chord known as that of the augmented sixth, in this case in the form generally alluded to as the Italian sixth. Continuing, the combination of the sixth, first, second and fourth degrees gives us the chord known as the French sixth; while the sixth, first, third and fourth degrees, if sounded simultaneously, produce that most useful and complete form of the augmented sixth chord which is termed the German sixth. Dr. Moritz Hauptmann (1792-1868), the well-known German theorist, sometime director of the Thomasschule at Leipsicthe position held by Bach from 1723 to 1750-and a professor of counterpoint at the Leipsic Conservatorium, considered these chords as being actually derived from the scale shown in our Ex. 8. But, as already stated, chords come first and scale systems afterwards, at least in modern music; and the theory which would derive these chords from two roots-a dominant and a supertonic (or second dominant)-is a more modern and much more methodical postulate. The four scales used in the early Greek Church, and known as the Byzantine scales, possessed one scale-the third of the series-which, in the form known as plagal, exactly resembled the so-called Aeolian mode exhibited in our first example. A combination of the Byzantine scale with our Ex. 8 was made by Hauptmann to rejoice in the "terrible" and truly Teutonic name of "Das Ubergreifendemoll System!!"

At the same time it must not be forgotten that although easily explained by means of modern theoretical or harmonic assumptions, the scale still under discussion is Oriental, as a matter of fact rather than as one of mere fancy. Indeed it has been familiar to some of the people of Western Asia for many years, perhaps for many centuries. As such it has been termed the Javanese scale (not the Japanese scale, please, Mr. Compositor, since Java and Japan, as we feel sure you know quite well, are neither "similar" nor "similiarly situated.") The same scale crops up again in the music of the Hungarian Gipsies. But the music of the Javanese orchestra or "Gamelan" which performed at the Westminster Aquarium, London, in the fall of 1882, employed a scale system which, according to the Musical Times of that date, was "not minor, but from beginning to end major," a major scale with the second and sixth tones omitted; and not, as is usual with most Pentatonic scales, that is, scales of five degrees, a ma-

ior scale with the fourth and seventh tones wanting. Many other scale forms with minor thirds are to be compiled from the works of modern composers. Here



In fact, as one modern writer remarks, "The number of scales to which contemporary music is referred is very much larger than the number used by the preeding generation, and the number is continually increasing. There is, indeed, no limit to the variety of scales

upon which modern music may be founded," But here, as in all our later examples, we are weigh ing the diatonic anchor, and drifting, or sailing, towards some form of the chromatic scale-a subject quite outside the limits of this article. Moreover, directly we get away from the recognized forms of major and minor modes we launch out into a deep and almost boundless sea of speculation-we embark upon a vovage, or enter

valuable

upon a quest, in continuance or pursuit of which, we

may not meet "with hurt and much damage;" but it is

Playing Up to Speed

By Charles Knetzger

and pieces up to speed. This may be due to the fact that

Have we not all experienced the fact that some

an important principle was neglected in their early train-

pupils' ideas concerning note values are so muddled that

they play fast when there are few notes in the measure

If the pupil has gone through several grade books,

playing everything at a slow rate of speed, thinking he

has finished the book merely because he has played the

notes of the exercises and studies with no regard to

correct tempo as indicated by the metronome marks-

such a pupil certainly has an erroneous notion of one

To acquire a notion of speed in a very elementary way,

the little five-finger exercises with which we are all

familiar may be put to a good use. Take this, for

Correction profiles profiles

This exercise, and similar ones, should be transposed

into various keys and made part of the daily practice

for a long period, and not laid aside after one or two

weeks. At first the pupil will fall all over himself

trying to get the sixteenths, but after some practice, when

once the mental concept becomes clear, the fingers will

take care of themselves. Scales and arpeggios should

be treated in the same way. Mason's Touch and Technic

affords excellent material worked out along rhythmical

The fault with slow pupils usually lies in the first-grade

work. If no attempt is there made to get things up to

speed when the pieces and exercises are very simple,

the pupil will surely find endless trouble when attempt-

ing to play second- and third-grade work in correct tempo,

A good way to overcome the difficulty is to take a

very easy piece, which is at the same time interesting,

let the pupil study it carefully, memorize it, and then

learned is better than many half done. Some teachers

allow the pupils to go through a set of exercises or

etudes at a slow tempo, then go over them again at a

moderate tempo, and finally work them up to the re-

quired speed. If the pupil finds great difficulty in getting

the fast tempo, it is often good to lay aside the exercises

for a while until his technic has advanced so that he

can aim at the higher speed with greater profit, and

without overtaxing his powers or forming bad habits.

R. Drigo

this day among those who love charming music with a

strong melodic appeal. Many of his contributions have

THE name of R. Drigo is one of the most familiar in

Review work is very important. One piece well

work at it until it can be played at the proper tempo.

of the most important principles of music.

and slow when there are many?

#### Training The Ear-A Game

#### By Lenora Bailey

exceedingly unlikely that we shall find any treasure worthy of, or commensurate with the labor involved in our researches or discoveries. Mere novelty does not always make for merit. Here, as in many other cases. we are reminded of the saying-perhaps as true as inevitable road to lack of interest, lack of progress and most generalizations or "sententious aphorisms"-atlack of success in music. tributed to Daniel Webster, in his speech at Marshfield One teacher has worked out this interesting method on September 1, 1848, to the effect that "What is valu-

for combining car training and biography. At least once able is not always new, and what is new is not always each week she places seven or eight pupils of fairly equal ability and progress in a class for regular recitation work of about an hour. The first of the period is a review of the bricf but important facts of a composer studied the week before. Next, she gives the unusual and outstanding facts of a new composer to be studiedwhich facts they will tell back to her at the next Pupils often find great difficulty in playing exercises

Then comes the game. Before beginning to play it the teacher secretly names each pupil one of the letter names of the seven fundamental tones of the piano. Then they join hands, forming a circle about one of their number. The one who best retold the story of the composer in the review at the beginning of the recitation gets to be in the middle of the circle first. He holds a light wooden terest in a child's musical education, and it certainly

As has been said often, lack of ear training is the march and the pupils skip about him until the music "E." "D" or whatever it is, and the blindfolded

> they sound their tone-names exactly right. She often time they are sounding them perfectly alone, and the one in the middle is guessing accurately without getting a peep at the piano to see what key is touched when it is necessary for the teacher to touch any,

> ing the tone takes his place and the game goes merrily on It very much resembles the folk-play provincially called "Grunt, Hog, Grunt," which is very popular at many parties, especially in rural districts,

wand and is blindfolded. The teacher plays some lively does teach him to recognize tones when he hears them.

11. The piece at the lower end of a violin how where

15. Shading and variation of tone by means of which

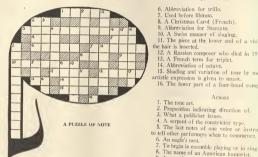
5. The last notes of one voice or instrument inserted

12. A Russian composer who died in 1913

16. The lower part of a four-hand composition,

#### The Etude Cross Word Puzzle

Puzzle Number 4 is contributed by Mr. John W. Drain. The answer will appear in The ETUDE for July,



1. General name for such studies as Harmony, Counterpoint and Composition.

2. A deep bass saxhorn.

3. A double reed instrument.

4. A musical term indicating slow movements. 5. Used for "more" in musical terms.

A negative. 10. Well-sounding, 11. Early. 12. A part of the mass,

13. The first of Guido's syllables for the scale. 14. To call forth, evoke.

15. To permit,

7. To begin in ensemble playing or in singing.

16. The alphabet name of a musical note.

6. Abbreviation for trillo.

8. A Christmas Carol (French).

10. A Swiss manner of singing.

13. A French term for triplet.

artistic expression is given to music

2. Preposition indicating direction of.

1. A serpent of the constrictor type.

8. The name of an American humorist,

14. Abbreviation of octave.

3. What a publisher issues

9 Abbreviation for Staccate

Used before libitum

he hair is inserted

1. The tone art.

6. An eagle's nest.

17. The solfeggio name for the first note of the major

Answer to the Cross Word in the May Etude

#### SOLUTION BASS 6 7 8 9 C L E F 0 SOL CLUB DUE ROLE M E TRIAD POHR NEAT OCTAVE ORGANS

cases, then the middle pupil touches someone in the of the wand and sings "AH" to the tone he is named child guesses what tone is sung.

At first the teacher has to watch carefully to see that sounds their tones for them on the piano, but in a short

When the middle one guesses correctly, the one sound-

Such adaptations, however, may put real life and in-

The Practical Employment of the Metronome

Together With an Interesting Story of its Inventor and Beethoven

By EUGENE F. MARKS

the development of the Metronome is difficult to determine; but it is certain that his interest in the matter must have inspired his friend Maelzel to undertake the improvement of the then known means of making time mechanically.

Of course there were various forms of primitive metronomes, prior to the time of Maelzel. The simplest was unquestionably the time-keeper of the pendulum type. Metronomes of this type are still upon the market and sell for about fifty cents. They resemble the oldfashioned tape measure in a little disk-like case. Instead of inches and their divisions, the tape is marked with the customary metronomic divisions (so many beats to a minute). In some ways, metronomes of this type are more accurate than those with the spring, although they obviously do not have the advantages of the spring type of metropome

The chronology of the metronome is easily viewed

1696 Etienne Loulie published an article describing the pendulum type, a bullet attached to a string, the string notched so that the vibratious would indicate seventy-two different tempos. This he called the chronometre.

1701 Joseph Sauveur, proposed to the French Academy that the minute be divided into one hundred parts as a basis of measurement

1812 Winkel, a Dutchman, devised a metronome with a counter-weighted pendulum, That is, if you were to detach the pendulum of a clock and turn it upside down, holding it an inch or so above the weight. you would have a counter-weighted pendulum. The weight of the arm would be balanced by the weight of the ball. This was the germ of the idea of the modern metronome.

1813 Gottfried Weber devised a pocket metronome for measuring time, similar to those above described.

1815 Johann Nepomuk Maelzel, half charlatan and half genius, realized the possibilities of the metronome and introduced a metronome on the Winkel plan, to the Academie des Beaux Arts. This machine was endorsed by Gossec, Cherubini and others, and was launched so skillfully that the Maelzel Scale was introduced permanently. Mehul, Kalkbrenner, Spohr, Hummel, Moscheles Kreutzer, Clementi, Cramer and Beethoven declared themselves ready to mark their compositions according to the Maelzel Scale. Maelzel is given the credit of having invented the scale of degrees marked on the upright pendulum of the metronome; but there seems to be little doubt that he went to Winkel in Holland and, after offering him a price for the mechanism, deliberately purloined it and took the credit for its invention.

#### Maelzel and Beethoven

The story of Maelzel and Beethoven is one of the most curious pages in all musical history. Maelzel was born in 1772 at Ratisbon. His father was an organ builder and the boy developed an uncanny skill in mechanics. For a time he was, according to report, court mechanician to the Empress at Vienna, in that age when clever mechanical contrivances became the toys of the idle aristocracy. He is said to have had a room assigned to him in the famous castle at Schönbrunn. Later he went to the piano factory of Stein in Vienna, where he started to construct a huge portable mechanical organ which he called the Panharmonicon, and which was designed for exhibition purposes.

Beethoven was attracted to Maelzel's workshop, largely to induce the inventor to devise some means of overcoming the deafness which was fast overtaking the great master. Maelzel made instruments for this purpose and one was used for a long time by Beethoven.

Maelzel was a showman and had the showman's instinct. He was commercially minded in all of his undertakings. Just how he was able to get on the best side of Beethoven and gain his interest in his cheap undertakings is hard to determine. About 1812, Maelzel opened a "Kunstler-cabinet" in Vienna, this being an exhibition of various kinds of mechanical contrivances. One was a Mechanical Trumpeter which would play various mclodies and marches. Maelzel accompanied the trumpeter

the instruments of the brass band and was little more than the kind of an organ that one now hears in connection with the carousels. Maclzel seems to have been a fair musician and he wrote pieces for the Panharmonicon. The choice of music for the instrument seems to have been very good indeed. On it were played Haydn's "Military Symphony," Cherubini's "Lodoiska Overture" and Handel's "Timotheus."

"Battle Pieccs" were immensely popular in the early part of the nineteenth century. Any great military victory might break out later in the form of a pseudo symphony or overture. The famous "Battle of Prague" was refought on the keyboard by unnumbered spinsters for many decades. Forgotten in history, it was "immortalized" in music of a thoroughly ridiculous type, There was even a Battle Piece for two flutes, which reached the heights of absurdity.

Maelzel with his showman's instinct was contemplating a plan to have Beethoven visit England. He foresaw that if he could induce the great composer to write a piece for the Panharmonicon it might prove a fine attraction. Wellington's signal victory at Victoria (June 21st, 1813) was an inspiration. Maelzel outlined what he wanted, composed some of the incidental music and went to Becthoven with burning cnthusiasm. The piece was to introduce God Save the King and Rule Brittanio, to flatter the British and allure the coy English shillings. Beethoven also arranged the work for grand orchestra. It was given in Vienna, in November, 1814,

at a highly successful concert. Ridicule Maelzel as we will, it is unquestionably a fact that his ability as a showman actually helped in exploiting the valuable works of Beethoven. Beethoven naturally had an aversion to the cheap side of Maelzel's methods and sought to repudiate him. This resulted in a historic quarrel and legal action. Since the plan for the "Battle" was Maelzel's and since he had had a hand in its composition, Beethoven's action was open to

Maelzel's wanderings took him to America and for a long time he lived in the city of Philadelphia. died on an American ship, while on a trip to the West Indies in 1838.

Beethoven at first did not take kindly to the Metronome, even though Maelzel was clever enough to get the master to forget their quarrel and endorse the instrument. He is quoted as once saying, "It is silly

How much Ludwig van Beethoven had to do with on the piano. The Panharmonicon included many of stuff; one must feel the tempos." Many of the markings he gave to his own pieces are obviously either erroneous or the result of faulty editions. However, he became converted and even wrote a letter to his friend Mosel which we quote in part:

> "I am very glad that you agree with me in the opinion relating to the matter of Tempo marks which date back to that barbarous period in music. What can be more absurd for instance than Allegro which always means 'merry' and how often are so far from this idea of time that the piece says the very opposite of the designation. So far as I am concerned I have been thinking for a long time of giving up the tempo marks Allegro, Andante, Adagio, Presto. Maelzel's metronome provides us with the opportunity to do this."

Gradually works came to be marked with metronome numbers, employing the initials M. M. (Maelzel Metronome.) It is believed that the first public concert to be conducted on the basis of strict metronomic markings was a performance of Haydn's "Creation."

Possibly we do not use our metronomes often enough; for the prevalent advocacy of its use seems to be occasional rather than constant. However, there are many valuable uses for this instrument.

What are the duties of a metronome? Merely to set the metrical pace many claim, and, when this is secured, let it cease. The most important use of the metronome may be to indicate the exact tempo, as designated in figures at the beginning of a picce or at a change in tempo of some of the movements. But, in order to obviate the ambiguity of some of the different conceptions of the terms placed at the beginning of the compositions (such as Allegro, Lorgo) even among the best writers, we find a diversity of opinion as to the interpretation of the same word, we herewith present a few comparisons, representing the number of beats per minute of the unit

	Haydn	Beethoven	Mendelssol
Adogio	75	60	56
Allegro		88	100
Andante		63	80
Largo	63	80	96
Trianges	124	100	96

Many of Schumann's metronome marks are graded so rapidly that some critics think that he must have used the number at the lower edge of the pendulum-weight instead of the upper side. Notwithstanding such an unusual mishap, it surely would eliminate all chances of a misunderstanding if metronomy prevailed by figures in lieu of mere words, liable to equivocal metric interpretation.

Another use of the metronome lies in holding one to steady, accurate time-keeping, and is most valuable in the practice of scales, arpeggii or other technical exercises. For one observes that almost invariably there is a predominant tendency towards ever-increasing rapidity, and seldom the reverse. This predisposition should be curbed; and nothing is better than a slow-ticking metronome to habituate one to an absolute steady gait in speed.

However, the student must be careful to understand that keeping steady time means that each note of the exercise must coincide with each tick of the metronome, and not simply to play on and on while the metronome keeps on ticking, each at variance with the other. have known this erratic use (the player's tempo in disagreement with that of the metronome) to be of frequent occurrence, owing to the non-attention of the player, but such practice is valueless. A certain speed must be set and adhered to, note by note, in accordance with each tick of the instrument.

A similar procedure in etudes (especially those of equal notes) is also most beneficial throughout the third and fourth grades of study, and notwithstanding the prevalent idea that the metronome produces a mechanical performer, I have never found any harmful results from its use at this stage of study. On the contrary, after its discontinuance in the fifth or sixth grades, students who have used the metronome in the lower grades seem to grasp the difficulties of time easier and better than those who have never used it. Every pupil will find that the metronome is a most valuable monitor and recorder of his progress. For example, if one today can



W. Bithorn

#### already appeared in THE ETUDE. Contrary to the report which has repeatedly been spread in this country, M. Drigo (Nicotra) is not a Russian but an Italian. He first came into great fame with his famous Millions of Harlequin and the Valse Serenade. He was educated in

Italy under the best Italian masters and made his debut as an orchestral director in Italy. He then went immediately to Petrograd, where he has since conducted and composed with great success. He has composed ballads, symphonies, operas and numbers of pieces known the world around.

Among his best works recently issued may be numbered: "Valse Serenade," "Souvenir de Grenada," "Dainty Gavotte," "Classic Minuet," "Hesitation Waltz," "Elfin Fox Trot," "Full Moon" and "Petit Serenade." Efforts have been made to induce this composer to settle in America as a teacher, and it is reported that he may be open for American engagements in the future.

play an etude at sixty ticks per minute, let him try this same etude three mouths hence, and perhaps at the first trial he will be surprised to discover that he can perform it at a rate of eighty ticks per minute, which will denote progress. Try the same etude several months later, and no doubt it will go easily at one hundred ticks to the minute. If a memorandum of these different trials is kept, a fairly accurate notion of his progress may be deduced from such data,

A perfect metronome should beat with absolutely regular rhythm when set at any speed. However, some few instruments are placed upon the market which are defective in correct uniform swings of the pendulum. Therefore, upon purchasing a new instrument, set the pendulum-weight at sixty and compare with the seconds-ticks of a perfect timekeeping watch or clock. If the ticks of the two instruments coincide, keep the instrument, as it is very apt to be perfect. If the metronome has the bell attachment the beats must be so gauged that the bell will sound on the first beat of each measure, but with its use one dares not hesitate to make corrections, as it would cause much confusion regaining the coincidence of the bell with the accented beat. One should know his piece perfectly when endeavoring to keep with the metronome.

If one desires to use the metronome, and no guide be given as to setting the tempo, the following figures may serve as to be desired. For a slow movement set the weight at 72; for a moderate tempo at 112, and for a quick speed use 144, one unit beat for each beat of the measure. By unit beat is meant the denominator of the time signature.

#### Make More Use of the Fingers

#### By Blanche D. Pickering

As pupils come to me each year from other teachers, I find that very few have given any attention to making the pupils use their fingers. From the very beginning, I would suggest that the student be trained to use his fingers, without any movement of the arms, that is, in scale work. In chords, of course, there should be a slight downward wrist motion.

By using the fingers, the pupil will form a good habit but, if allowed to move the arms up and down, a bad habit will be formed, which will be difficult to correct later on. By using the fingers, in scale work, pupils will be able to play more rapidly and the music will sound smoother -

#### Lessonettes

#### By Eutoka Hellier Nickelsen

THE successful piano teacher will-

- 1. Be enthusiastic;
- 2. Have a pleasing personality; 3. Have a cheerful studio;
- Endeavor to seek coöperation of parents;
- 5. Be punctual.
- 6. Insist upon regularity of pupils both in practice and lesson periods;
- 7. Upon concentration while at the keyboard; 8. Strive to build a theoretical as well as technical
- 9. Give frequent recitals,

#### Pressure Touch

#### By S. M. N.

THIS touch is so-called from the fact that muscular impulse is applied to the key in the form of a "push." Pressure touch calls for complete muscular control, from the moment the finger starts until it has pressed the key all the way down. The fingers are never raised high, but they remain just above the keys and often in contact with them.

Pressure may be applied from the finger, the wrist, the forearm, or even from the shoulder. The knuckles are depressed and the wrist elevated, thus enabling the finger tips to press the keys more firmly. The amount of tone produced depends upon the speed with which the key is pressed down; a quick pressure produces a loud tone, and a slow pressure a soft tone.

This touch is used principally in "cantabile" and smooth "chord" playing.

### Curiosities of Folk Songs and Folk Dances

THE Cambridge University Press published some time ago, a most interesting work upon "English Folk-Song and Dance," by Frank Kidson and Mary Neal, who spent a long time in intensive research upon this fascinating subject. Some of the customs of other days are peculiarly interesting.

The authors define the folk-song as a "song born of the people and used by the people as an expression of their emotions and (as in the case of historical narratives) for lyrical narrative." It is pointed out that primitive folk songs are often monotonous impromptu histories or ballads in praise of some warrior.

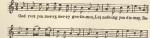
One peculiarity of many folk-songs is that they are built upon the modal scales (such as the old Greek scales) rather than our commonly used major and minor scales. These modal scales are fairly easy to understand, if we merely take the notes of the scale of C and reckon the scales (using no sharps or flats) thus:

C to the C Above Ionian. Dorian Phrygian. Lydian,

G " G " Mixo-Lydian. A " A " Aeolian. B " B " Lochrian (almost unused).

It must be quite clear to the reader that in the days when the instruments had no sharps or flats, and few people understood the possibilities of a tempered system, that the simple people sought in their own way variety through using these different scales and in that way created musical effects which remain to this day singularly

Here, for instance, is the famous Christmas Carol known as "God Rest You Merry Gentlemen," as it is sung in North Yorkshire. Note that this is in the Aeolian Mode. The uninformed may think that it is in A Minor, but please notice that the interval of the half step between the seventh and the tonic (G# to A) which gives us the minor flavor which we identify, is not employed in this carol.



mem-ber Christ our Sav-i-our was born on Christmas day, To

By Herman Spielter

MADELEINE: "Professor, did you not explain to me that the dot enlarges the value of the note by half of its

Professor: "Surely; but only if the dot is located at the right of the note. In the place you are now considering, the dot lies above the note and now it means some-

thing different."

Madeleine: "But I am sorry that I cannot remember." Professor: "It now makes the note shorter by half of its value."

Madeleine: "So, then, if I see a quarter note with a dot over it, I should give it the value of an eighth note? An eighth note with a dot over it would have the value of a

Professor: "Surely, dear. That is quite right." Madeleine: "But, tell me, Professor; if the composers want eighth notes why do they not write them of that

Professor: "That can be best shown by an example. write them as sixteenths? You would have to place sixteenth rests between them, as in Example 1.



Madeleine: "I now do understand it, I believe. Staccato writing is nothing more than an abbreviation, which makes the intention much more easily caught by the eye." Professor: "You are perfectly correct."

#### "Just What I Wanted!"

### "Just What I Wanted!"

THE ETUDE

How to Interest Pupils

IN response to my request in the January ETUDE, a

number of letters have come from teachers, recording

devices which they have found effective for holding the

interest of their pupils. Several of the replies are here

with which was a street of private and the series of private pole of the series of the serie

I am inclined to think that none of us are so far

removed from the kindergarten age that we are not

delighted to receive a gold star, of any other pat on the

back for work that is appreciated. Personally, I feel

the deepest sympathy with the twelve-year-old who

Here is a scheme suggested by Miss Marion B. Adams:

"I grade the pupils' lessons in the following man-

Good Silver star
Fair Red star

number of minutes she is required to practice each day faithfully recorded in her dictation book. She is also marked for perfect memory work, and gen-

eral excellency throughout the entire lesson.

"The pupils are marked in this way for ten weeks, and a record is kept of each one's work, on

"This basket was outlined and cut from bear, after within the liberation.

"The object was to ill the basket with value red was to little hasket with value red liberation."

"The object was to ill the basket with value red was to be red with the red was to be red with the less of was wrong-forgoire sharps, incorrect finger and enough practice, and so on—a piece was "The children wanted the baskets hung where all count see their, and coajetthen was feet."

There is no problem in teaching more important than

of how to attract and hold the pupil's interest. Let us,

therefore, have more of these schemes, which have been

put to the proof by members of the Round Table, and

found not wanting l

"To win a gold star, the pupil must have the

wanted a gold star, too!

given, while others will appear in a later ETUDE.

Mr. Arnold Hirsh says;

save our souls from Sa tan's pow'r that long had gone a stray, Oh.

CONTRACTOR AND CONTRACTOR tid - ings of com - fort and joy, and joy, and **有意的证明的**,知道而且 joy, Oh, tid - ings of com - fort and joy, and joy.

Some of the folk-songs are distinctly written in the five-tone scale used by the Chinesc, giving the ethnologists much opportunity for interesting speculation, Examine "Auld Lang Syne," and you will find it entirely in the pentatonic or five-tone scale.

Many of the old folk-songs had interminable verses. Some had very humorous texts which were droned out to melancholy tunes quite apart from the meaning of the songs.

Highwaymen and poachers were often popular heroes and many folk-songs were dedicated to their bold exploits, usually ending with some such moral as

> Young men all now beware How you fall into a snare!

Of sea songs there were great numbers but fewer songs devoted to the soldier. The Pressgang songs were also very numerous, as well they might have been in a day when officers of His Majesty's Navy might come in the dead of the night with Press Warrants and seize all the male inhabitants of a village for service in some foreign country, with scant prospect of their return alive.

About the year 1540, "broadsides," or sheets containing one or more printed verses from different folk-songs, commenced to be sold. The market for these words of folk-songs must have been very great, because we find in the seventeenth century that many London printers were engaged in manufacturing these ballad "broadsides," or "garlands," in large quantities. Indeed, as recently as forty years ago, in America, many printers were turning out ballad sheets which sold for a penny or so and contained the words of the popular sougs of the day. These sheets were sometimes two or three feet square and were devoured by the small boys of the street and the goodly company "below stairs,"

#### Staccato

#### (A Studio Conversation)

## Supposing you want four short eighth notes and should

## 61111111

"Would not the following be very much more simple?"



Books for Beginners What books do you think are the best with which to start beginners? Also, could you give me the name of a book, a kind of music dictionary, that gives the meaning of music phrases?

MRs. C. M. R.

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical

problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered

department. Full name and address must accompany all inquiries

For very young pupils, I suggest Tunes for Tiny Tots, by John M. Williams, or the same author's more elaborate books, First Year at the Piano. Older children may be started on Presser's Beginners' Book.

The Pronouncing Dictionary of Musical Terms, by H. A. Clarke, is of broad scope. Or, if you prefer a shorter work, try the same author's Pocket Dictionary of Musical Terms.

For a study of musical structure in general, I refer you to Musical Forms, by Ernest Pauer; or for more detailed study, to Form in Music, by Stewart MacPher-

#### Metronome Marks

Would you require pupils to play all the studies in Mathews' Graded Course as fast as they are marked for the metronome before advancing them from a given grade?

Metronome marks are intended merely as general indications, and are never to be slavishly followed. Forget about them, and consider that the pupil has fulfilled conditions when he is able to play with precision and accuracy, and in the spirit of the composition. It is a good plan, too, when a pupil has advanced to a certain grade, to review the best studies in the previous grade, working them up to a swifter tempo, if possible.

#### Hymns for Teaching Purposes

Please tell me how to teach hymne? I think every pupil should have some drill in playing them. What do the heavy, dark lines stand for that mark off some of the measures, or even divide a measure? How are phrases observed in playing

I am glad that you raised these questions, because the playing of hymns may well be made a valuable adjunct of a pupil's work; first, because they cultivate a strong sense of harmonic structure, and second, because they are excellent for sight-reading.

Carefully grade the hymn settings, so that those which you assign may be well within the pupil's ability. Then, taking each phrase by itself, let each chord be studied, first by playing the individual notes, from the lowest up, and then by sounding the chord as a whole. Thus, the familiar Saint Anne is studied as follows:



weeks, and a record is kept of each one's work, on a bulletin board pinned up in the studio where all the students can follow it. At the end of ten weeks the pupil having the most gold stars wins the prize, which in this case is a metronome." The black bars which you mention are inserted at the ends of phrases as guides to organist and singers. As Another correspondent submits a plan which involves a rule, a hymn should be played in strict time throughsome novel features. She says: out: although in stately hymns, such as Chorales, a "I use different devices each year with my pupils, who are between the ages of seven and twelve. The most popular was a basket shaped like this slight pause may be made at the end of certain phrases. for the congregation to get its breath. Thus in the above hymn:

62 0 1 0 0 1 1 0 1 0 1 0 1 0 1 0 1

Above all, however, see that your pupils play the chords squarely in unison, and not with the too common fault of sounding the left hand notes ahead of those in the right hand, giving the following inebriated effect:



After a hymn setting has been well mastered, it may made useful for cultivating a singing touch in the individual voice-parts. Let the pupil, for instance, bring out the soprano in strong cantabile, keeping the other three parts in the dim background. Similarly, the alto, limited,

tenor and bass may be emphasized above the other parts. Again, a useful pedal exercise may be devised by pressing down the damper pedal directly after each chord is sounded, and releasing it as the next chord is heard, thus producing a perfect legato.

#### Ear-Training

Ear Training

Ever since I hegan to teach piano I have desired to give each pund a thorough drill in eastrailing, but am not staisfied with near the single size of the size o

Your ambition is a very laudable one, since ear-training is the most important means of cultivating the child's musical sense. Also, it cannot be begun too soon. At almost the first lesson, the child may be taught to compare tones as you sound them on the piano, and tell which are higher and which lower. Start with wide intervals, and bring them gradually closer, thus:



Then you may proceed to scales. Have the child sing their consecutive tones, and afterwards sing intervals from the tonic, such as C-G, C-E, C-D.

Finally, play simple melodic progressions, taken from studies or pieces in the lesson. Let the child listen to these attentively, hum them, and then write them down The progressions may grow more complex, as he acquires greater facility.

Spend the last five minutes (no more) of each lesson on such work, and you will be surprised at the results.

The same correspondent asks for advice on how to wake up a ten-year-old pupil whose interest is slipping. In recent Round Tables we have discussed this important question at some length, Perhaps the chief means of stimulating interest listed have been prizes, like gold stars, and appeals to the pupil's imagination Best of all, however, may be mentioned the personal touch of the teacher in making the pupil feel that every phrase of her music is filled with meaning, and that her practice time should be spent in recreating the musical message which the composer has concealed in his tones. Show her how to make the rhythm a living, vital thing, and how to put emotion into every strain of melody. It is the humdrum, dull lesson that is deadening, and the inspiring, bright-eyed lesson that brings the de-

#### Clearness in Counting

Is singing by the pupil when counting to he prohibited? Several of my pupils continually sing the melody while they count. I have told them the correct way to count, but they do not seem able to follow my directions, and sometimes neglect altographer to count. Is not singing the counts better than not counting at all?

A. E.

Since the object of counting is to measure off the beats evenly, the only effective counting is sharp and staccato, When the beats are droned along, their vagueness makes it almost impossible to measure them off with precision: hence such a singing habit does little, if any, good as a time-measure. Teach your pupils to count aloud without playing, and then to count while you play a piece with accented rhythm. Then let them play one hand of the piece as you play the other, meanwhile counting aloud. Finally, they should be able to apply the system while they perform the piece alone,

Anyway, counting is only a means to an end, and when that end has been attained, when the beats are firmly fixed in the pupil's head, oral counting may be discontinued.

The same correspondent asks how a pupil should be taught to finger scales and arpeggios, who has but four fingers on the right hand. It is not possible to treat such unique problems on this page. If the pupil is an apt student, she ought, with care, to attain considerable efficiency, although the scope of her playing is necessarily

It is with no little pride and gratification that we announce to our readers that we have already in our safes manuscripts for the next twelve months from the most distinguished list of renowned men and women in music we have ever secured. These manuscripts are so interesting and so helpful that it has been a joy to read them. They include musical compositions of rare charm and articles that are fairly teeming with interest. We can already hear our readers exclaim-

The "Etude" will greatly appreciate the kind offices of its enthusiastic readers in informing others of the delightful prospect.

British Cppyright secured

Who wrote the first comic song in "serious" music? In his "Twelve Good Musicians." Sir Frederick Bridge suggests Henry Lawes (1595-1662), who was among other things, the music teacher of John Milton, the poet. "Lawes is said to have 'introduced the Italian style of music into this kingdom,' but this is hardly correct," observes Sir Frederick. "That he admired and understood the Italian style He laughs at the is quite certain partiality of the age for songs sung in a foreign language. In one of the prefaces to his Book of Ayres he says: "This present generation is so sated with what's native that nothing takes their cars but what's sung in a language which (commonly) they understand as little as they do the music. And to make them a little sensible of this ridiculous humor I took a Italian song. This very song I have since

"This shows him to be a real humorist, and it is, I should suppose, the first real Comic Song! It is set quite in the style by it will be seen it is indeed 'a strange melody of nonsense.' The title is given in Lawes' book as Tavola (i. c., a Table

#### TAVOLA

Weep, my lady, weep, and if your eyes-(for two voices)

Tis ever thus, eye'n when you seem to save me. Truly you scorn me.

Unhappy, unbelieving, Alas! of splendour yet; But why, oh why? from the pallid lips And so my life-(for three voices)."

#### WHEN IS MUSIC "SERIOUS?"

"ART is not necessarily solemn," observes print of a series of lectures delivered at him thus:

"Billings was somewhat deformed in father of American church music" at a "thieres and vagalonds," people secularly print of a series of lectures delivered at him thus; sate, at an events in engineer, to speak too openly of the demerits of favorite expose the article. He used to carry it in The audience scated, expect to be treated hymn-tunes. Not that they are solemn- his coat-pocket, which was made of leather, With a piece of the best. that they seldom are-but that their solemn purpose is supposed to place them on a pedestal where disparagement involves I think, who once pointed out that any educated man could write a leading article for The Times, whilst not one in a thousand could write the front page of Tit-

"Emotions of any kind are produced by ful." melody and rhythm. . . . Music has thus the power to form character."

## The Musical Scrap Book Anything and Everything, as Long as it is Instructive

and Interesting Conducted by A. S. GARBETT

#### IS POVERTY AN AID TO MUSICAL GENIUS?

"ENDURING music has been the child of player, who led a wild Bohemian life. poverty," says George P. Upton, in Schubert was the son of a poor school-"Woman in Music," and to prove his point, master; and his mother, like Haydn's was gives a long list of humble origins. "Se- in service as a cook at the time of her one, two and three voyces) and this In- father was a dissipated singer. Cherubini dex (which read together made a strange came from the lowest and poorest ranks Auber, Meyerbeer and Mendelssohn." palace kitchens. Haydn's father was a evidently. Tschaikowsky, Rimsky-Korsawheelwright; and his mother, previous to koff, Borodin, Moussorgski and many marriage, was a cook in the kitchen of others came at least from the professional called Hummel's attention to a picture, and Sir Hubert Parry, long director of the the scales fell from his eyes of an Italian song, with much declamation said: Sec, my dear Hummel, the house in Royal College of Music, was a baronet in and with some charming melodious phrases.

said: See, my dear ritumnel, the house in Royal College of Music, was a baront in which Haydn was born; to think that so his own right. Elgar is the son of a that Theresa deserted him for a certain great a man should have first seen the light cathedral organist. Sullivan's father was Calinia, which seems to us the more comin a peasant's wretched but.' Mozart's an army bandmaster and head of Kneller pelling reason. But added to this is the father was a musician in humble circum- Hall, the music school of the British army. stances, and his grandfather a bookbinder. The father of Richard Strauss was a horn- and his love for her was destined to prove Handel was the son of a barber and sur- player, but not of the strolling variety such as abiding as hers for him. geon. Méhul was the son of a cook. Ros- as fathered Rossini. Poverty is not so "In that frozen heart-(for one voice) sini's father was a miscrable strolling horn-

#### OUR FIRST CHURCH MUSIC COMPOSER

THE first American composer of church and every few minutes, instead of taking music was William Billings, born at Bos- it in the usual manner, with thumb and ton, October 7, 1747. His parents were finger, would take out a handful and snuff gave his last strength. tanners, and Billings himself, when not engaged in "fuguing," as he called his musicgaged in 'tuguing, as ne cancel in stance that his voice count wery pleasant and delicate." nery as he tended the bark-mill. Gould, in came a great friend of Governor Samuel Percy C. Buck in The Scope of Music, rehis "History of Church Music," describes Adams, with whom he sang in the church

Edinburgh University, "but it is always pumps was sometimed excounted in the control of authors of the person, blind in one eye, one leg shorter time when perhaps a rancous voice and lacking in self-control. It is something of serious. There are other walks of life in person, hum in one eye, one say smore: those which persons a factoring of these two words than the other, one arm somewhat with the degred determination were necessary, Also a change, therefore, to have a modern which the confusion of these two words than the other, one arm southerns which the confusion of these two words than the other, one arm southerns which the confusion of the con has done untold harm, though in none ered, with a miner as eccentric at my personal properties of the following brief or the second of the following brief or th more than art. It is true that the time has son was necotarce, so say notining of the art arrived when one can speak of a deformities of his habits, suffice it, he had structions appended to one of his anthems; ify of self-discipline. We are indebted to at last arrived when one can speak of a deformities of his halast, summer in ce nau structions appeared to one or ins anthems; ity of self-discipline. We are indicited to "great" work like The Mikado without be a propossity for taking small that may be without be a proposity for taking small that may be self-discipline. We are indicited to "We've met for a concert of modern in Edwin S. Thorpe, of Philadelphia, for safe, at all events in England, to speak those who use it are not much inclined to To tickle the ear is our present intention:

#### WHEN THE PIANO ARRIVED

blasphemy. It was Mr. G. K. Chesterton, possessed few musical instruments, and a curious results. curious account is given of the arrival of "Father had occasion to answer a call ways to teach self-control to the pupil is curious account is given or me arrivat or the first piano in Stockton, ISSZ, as told at by Margaret Blake-Alverston, in her "Six, by Margaret Blake-Alverston, in her "Six, in the first door, and before closing be through music. A child instinctively real-by Margaret Blake-Alverston, in her "Six, in the first door, and before closing be through the need to obey the law need to obey the law to need an other and the six of the need to obey the law to need an other and the need to obey the law to need an other and the need to obey the law to need an other and the need to obey the law to need to need to need to obey the law to need to sand could write the front page of Tit-Bits. So the writing of a learned eight-was of the horizontal wealthy citizens of the sidewalks and porth were filled with signs, for did and young men. Along the side of the discord." Bits. So the writing of a kenned eight. We seem to be seen the seem of the see part fugue to sacred words is within the was given on the state, cost \$1200, and far as the eye could see, and some were Judge, and say that an early study of many musician who cares to waste. his time learning how to do M; but II ne was brought from the father of the two girls was "On entering the room, he said, "We rhythm, Rhythm, properly studied, leads tries to set the words. The sun whose difficulty, the nather of the words are all ablaze, and then compares his a Dutch minister, and they lived in a mere have an immense congregation outside, to a knowledge of how short and simple rays are all ablaze, and then compares his a Dutch muniter, and they inved in a mere music with Sullivan's, he will have no shack. "Several rough houses were bailt Get out your family tunes—"Home, Sweet pieces are constructed; and this in turn Homes to Manhard M shack. "Several rough nouses were built home, etc. He then drew aside the cur- to the constructed; and this in turn opposite, on the corner a saloon, which home, etc. He then drew aside the cur- to the construction of longer pieces, such opposite, on the corner a saloon, which home, etc. The then there as the cure cut to the constitution of songer was an eyesore to us, for it was a busy tains and raised the windows. Now my as symphonies and sonatas, children and friends, give these homesick. A true sense of "form," or musical Yet we venture to believe that the unYet we venture to believe that the unplace where men drank and sometimes doubted ability of the composer of The place where men drank and sometimes sows and fathers a few songs more before architecture develops a perception of United to write an "eight-part figure to form," or musical sows and fathers a few songs more before architecture develops a perception of United States and Proportion in all things, both and the place of t

-Aristotle, before she could be induced to touch the of the homes!

the sidewalks and porch were filled with signs, for if he doesn't the result will be

drained city with half a dozen music stores, How simple it all is! To this neighborhood the piano was not to mention the fact that music by brought, and the recipient quite overcome radio is probably availabe in fifty percent

WEBER'S CHOICE

THE ETUDE

CARL MARIA VON WEBER, founder of the romantic school of German opera, carried his romantic tendencies into his personal life; and before he settled down to married life with Caroline Brandt, to whom he was devoted, he had many affairs of the heart not all of which are to his credit One extravagant adventure landed him for a while in a debtor's prison; but the most significant of these attachments was that for Theresa Brunetti, a brilliant singer and clever woman, but not the true soulmate of Weber, judging from the following anecdote given by Weber's son

"The unworthy bond was at last to be broken; and the release was effected by two comparatively trifling circumstances. The tender lover, on the birthday of the bastian Bach was the son of a hireling marriage. Schumann was a bookseller's object of his passion, had prepared her a Table or Index of old Italian songs (for musician," he reminds us "Beethoveris" son; and Verdi the son of a Lombardian present, consisting of a gold watch, to peasant. Among all the prominent comall chosen with symbolical reference to his posers, but three were born in affluencedeep affection. At the same time he had melody of nonsense) I set to a varyed of life. Gluck was a forester's son. Lulli

Auter, Meyerbeer and Mendelssohn."

Auter, Meyerbeer and Mendelssohn."

Auter, Meyerbeer and Mendelssohn."

Auter, Meyerbeer and Mendelssohn."

Auter, Meyerbeer and Mendelssohn." Ayre, and gave out that it came from in his childhood was a page and slept in Russian composers came into prominence, and costly delicacy in Prague. To the valuable watch the fair Theresa paid little heed, still less to the profound meaning of the symbolical trinkets. She flung herself Count Harrach, the lord of his native ranks. In Italy, Puccini came of good upon the oysters with a gluttony which disvillage. While on his deathbed, Beethoven professional stock, as did Leoncavallo, gusted the sentimental lover. On a sudden

The other circumstance referred to was fact Caroline Brandt had come to Prague

It was for her sake and that of his children that Weber went to London to produce "Oberon," fully aware that the ex-ertion involved would shorten his life, for he was then in an advanced stage of tuberculosis. He needed money for his children and his beloved "Lina." and for this he

hand. We might infer from this circum-"That is good teaching which does stance that his voice could not have been for the student only that which he can-not do for himself." Billings was an intense patriot, and be-

#### MUSIC AND SELE-CONTROL

chor. Uncouth as he was, Billings was "the English law classed musicians with sending us a clipping from the Philadelphia Evening Public Ledger, in which Judge Raymond MacNielle, speaking at an educational conference, is quoted as saying: "One of the greatest things a teacher California during the gold rush days keys. She did so presently, however, with individual self-government is most neces-

Mikado to write an "eight-part fugue to fought with knives.....a ranuamon nonse we assemble for evening worship." We Variety and Proportion in all things, so that sarred words" helped him write "The Sun next door where they danced and played sang until the hour of nine, and closed music is the natural beginning for a welltheir guilars... the streets were not with the Doxology.

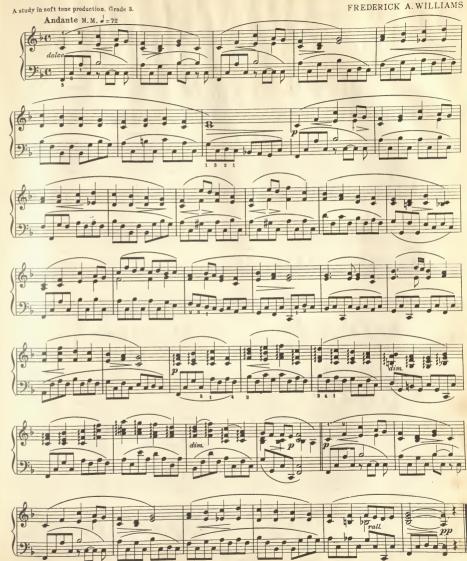
made, and the mud and slush were dreadmade, and the mud and slush were dreaddrained office with baster downwards.

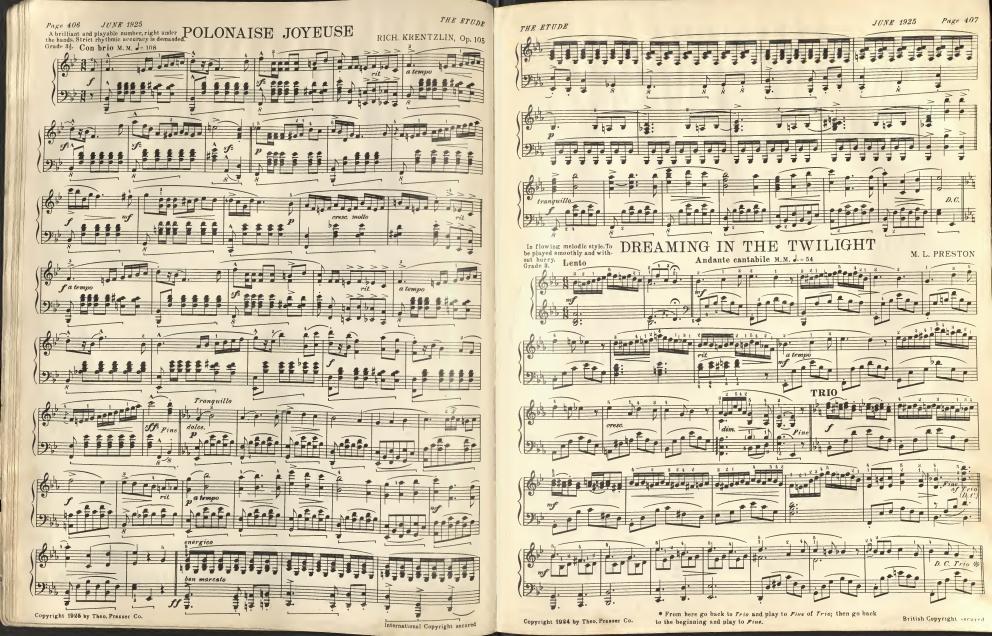
fromded life in which reason and logic
are nicely balanced with emotional warmth.

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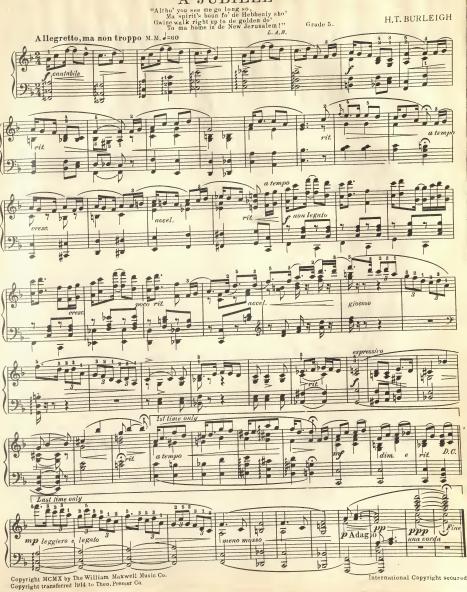
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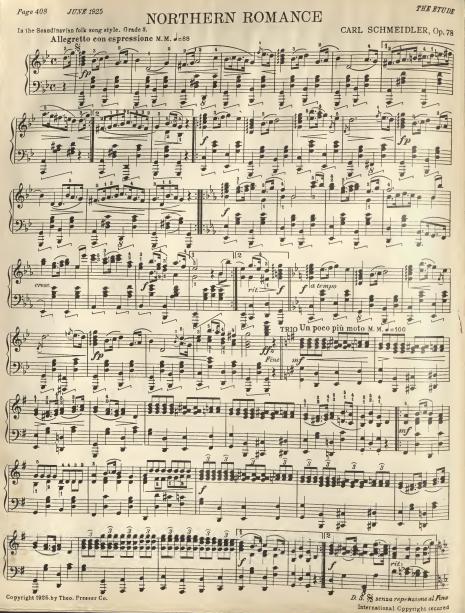
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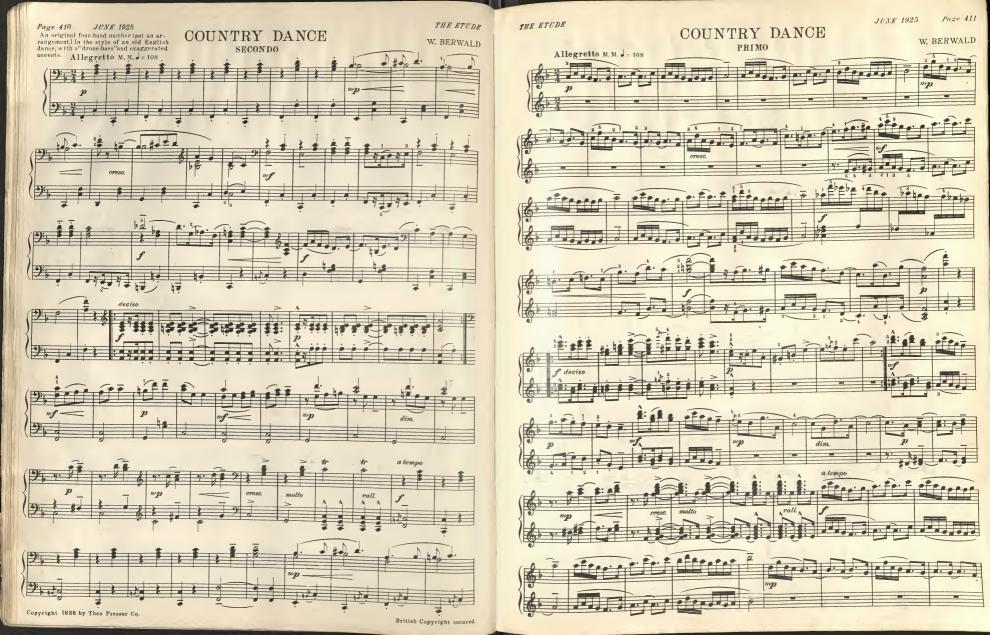


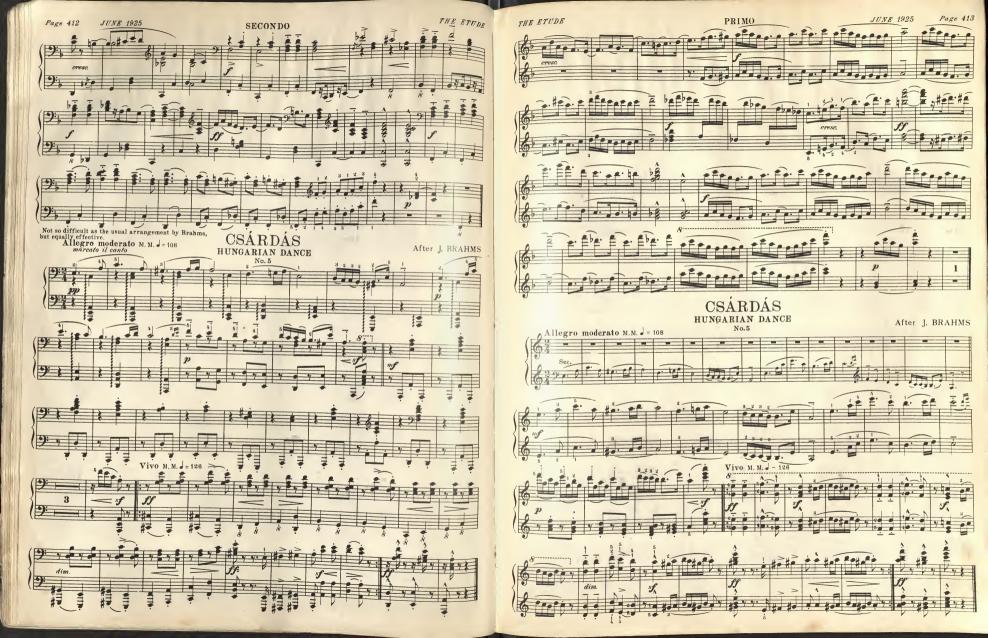


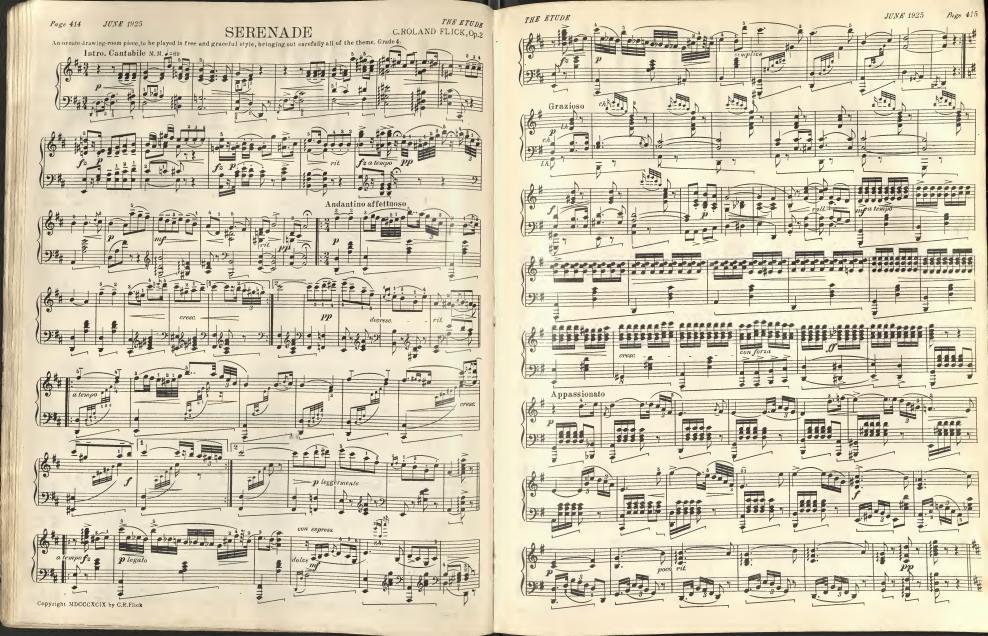
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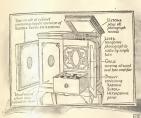
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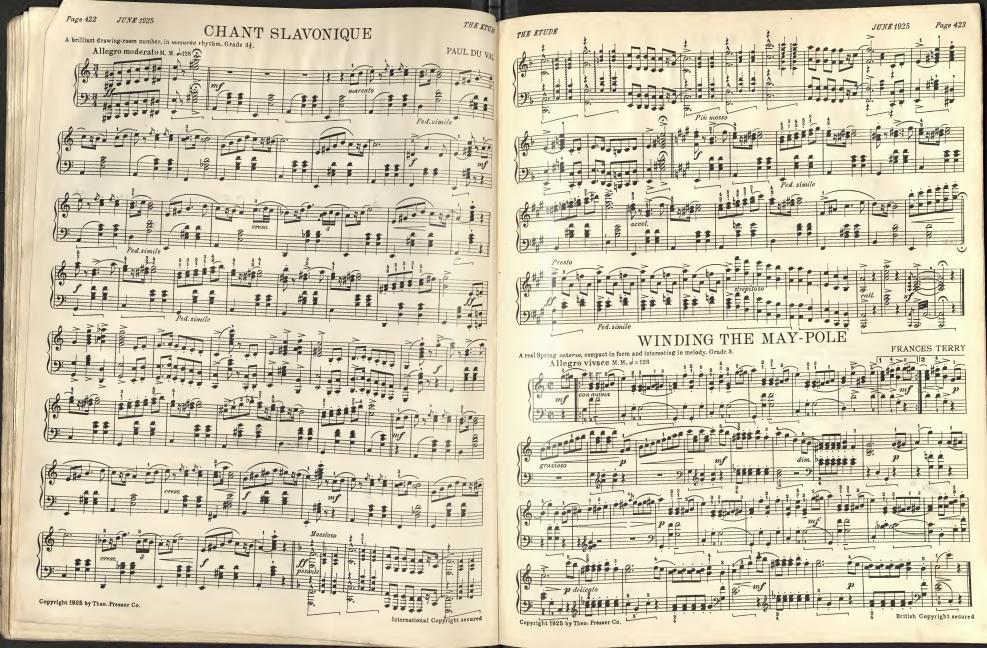
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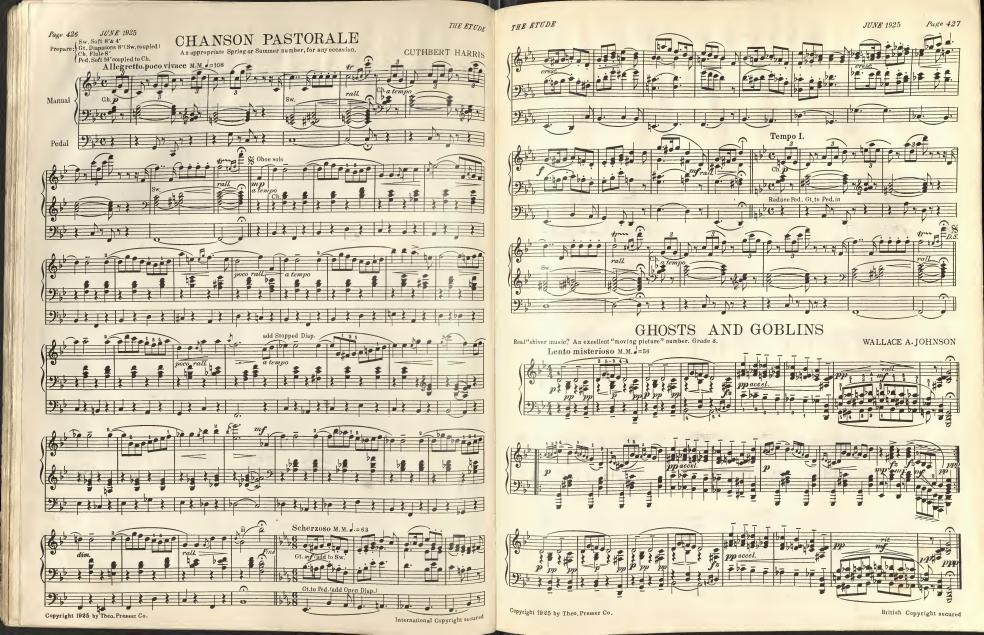


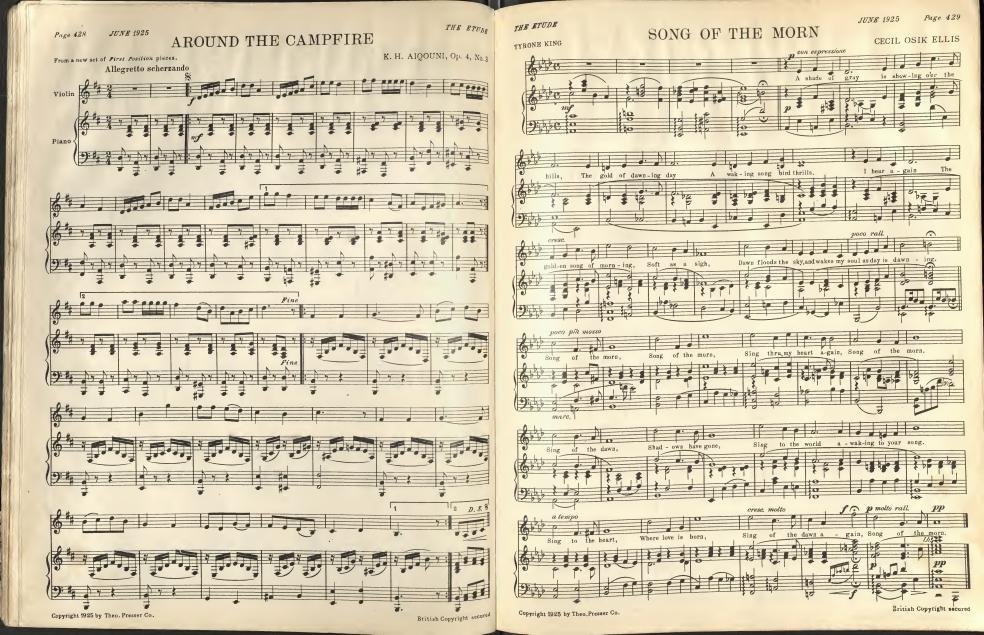
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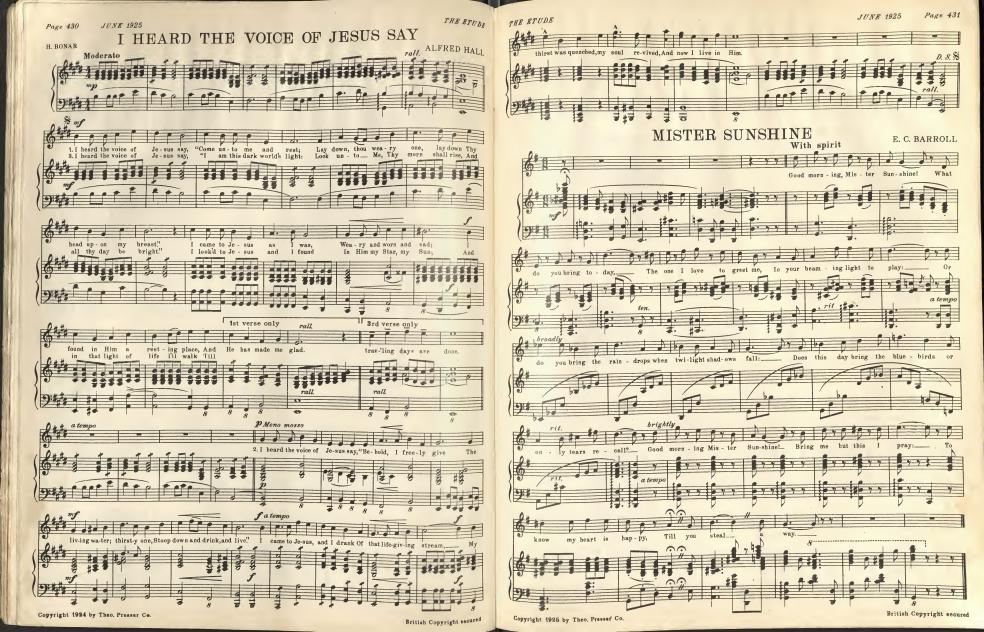
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A VERY large percentage of vocal pa-tients who come to the voice physician do so because they have an important engagement which they fear to attempt because something has gone wrong with the voice. They seldom seek to know if the vocal apparatus is in good condition, or how they may keep it so. In the presence of acute infections, pain is the only symptom that brings them for consultation and relief. Very often this infection has progressed for weeks, until all mucous membrane areas are sorely diseased. If the patient were seen in the first twenty-four-hour period, prompt relief and prevention of further trouble could be afforded in one or two treatments. Such a disease as mastoiditis, for instance, would become practically unknown if the nose and nasopharynx were promptly and effectively sterilized by antiseptic medication at the very beginning of a so-called "cold," but fear and neglect are the hardest enemies that the physician has to overcome, what-

ever his specialty may be. Loving parents spend thousands of dollars annually on vocal lessons and main- probe it began to bleed freely, so freely bereulous. This opinion was supported route to the physician qualified to take care tenance while studying; but did anyone ever tell them that it was unwise for son or daughter to attempt anything with the voice because of a bad heart or poor muscular development or some chronic ailment? In these matters the family doctor is an unsafe guide. Generally speaking, he does not know much about the singing problem and may be honest in the belief that certain irregularities may be greatly improved by "taking up voice." This is true only in a very limited sense; for studio life, especially of the serious, exacting type, is more of a health-taker than a health-giver, and many pupils find the body. Early diagnosis would have led themselves unable to keep up the pace because they are neither physically nor men- which might have effected a clinical cure. tally capable of enduring excessive stress A young lady who came quite frequently of any kind

#### Sound Bodies

Good Uncle Sam demands a thorough examination before he accepts a student for his War College and insists that any physical disabilities, such as bad teeth. diseased toneils or minor faults in the arms or legs, be properly treated medically or surgically, as the case may be. In this he sets a most excellent example for civilians; but did any one ever hear of a vocal teacher making any such demands of a pupil? Why is it not considered just as necessary to he sound in mental and bodily vigor before undertaking the exacting, strenuous and prolonged cultivation of the

Pupil singers flock to New York each year from all parts of this broad land, but it is extremely rare to find even one who has undergone anything approaching a physical examination for the purpose of finding out whether either the body or mind are canable of undertaking a vocal career, Those who have had gymnasium training in college in recent years are, of course examined and recommended to take this or that form of exercise to benefit certain groups of muscles or to expand certain organs which are backward in growth and strength; but such recommendations are seldom carried out with any degree of thoroughness and do not have any direct tration. A tenor had been out of voice for level through exercise in the open air, keep whether a given pair of tonsils are normal

nearing on the voice protects.

The histories of the following cases will He had been without an engagement for serve to illustrate common instances of some time and, therefore, "did not bother regularly, a "mixed" diet of fats, carbo-cision is for removal, as any possible func-

## The Singer's Etude

Edited by Vocal Experts

It is the Ambition of THE ETUDE to Make This Voice Department "A Vocalist's Magazine Complete in Itself"

#### Keeping the Vocal Machine in Function

By the Well-known New York Specialist in Throat Diseases Irving Wilson Vorhees, M.D.

that the right nostril was almost completely from "weakness." Examination showed stopped up by a very red cauliflower- the entire right side of the larynx involved way of laying the singer out at the most looking mass. Upon being touched by a by an infiltration which was evidently tu- inopportune times; therefore, the shortest that some of the flow was captured in a by examination which disclosed signs of of this matter should be the one of choice glass test tube to be sent to a laboratory trouble at both lung apices. The neglected It is common experience for the rhinologist for examination. Because of the appar- condition was now in an advanced stage to be asked to treat a cold in the second ently malignant nature of the mass, a piece and not amenable to medical or surgical week, at which time the nasal sinuses are of it was sent to a pathologist for micro- treatment. scopical examination. The report came back: "This is a basal-celled carcinoma," which is a technical way of saying that the man had cancer of the nose. Through precious months he had neglected to get examined and had now come into the inoperable class of case because of the probability of invasion of all other organs of to such measures as operation and radium,

to the office for nose and throat treatment because of colds, often spoke of her father. According to her story he had been inconvenienced for a long time by hoarseness and difficulty in swallowing. This had become so marked that it was painful to take food; but he steadfastly refused to go to a doctor because he had always been in good health and felt sure that it was a minor affair and would "get well itself." Eventually, however, the disability became so great that he accompanied his daughter on one of her visits and consented to an examination. At this time he had a cancerous involvement of the right tonsil, of the soft palate and the post-nasal space. The process had even extended up the gustachian tube into the ear, and he was almost totally deaf from involvement of the auditory nerve as well. It was a hard thing to do, but it was necessary to tell him that he had cancer in an inoperable form owing to the vast extension of the growth and invasion of important structures. Nevertheless, he was sent to a hospital for radium applications, but even this remarkable physical agent failed because of his willful neglect in waiting to see what might happen if "nature took its

#### Dangerous Neglect

going to a doctor," as he had had previous hydrates and proteids being the most de-A singer called up for an appointment, attacks which were cured by Doctor Time, sirable, and live sensibly in all ways. Too to be weighed in balance. A singer Care the past six months he had as he expressed it. This attack was much clothing, such as swathing the body If obligated to make a living by using my been troubled with nose bleed. The bleed- peculiar, however, in that it did not come in furs, lessens the resistance. A warm voice in singing or speaking, I would do ing came on whenever he bent over to on as the result of a cold. He could think shower in the morning, followed by a cool two things: ung claim on word to the control was the first of the of no cause for it. At the time he came shower or splash of water, succeeded by a First, I would take out an insurance chanced to blow his nose a little too vigor- in he was aphonic, totally voiceless, and brisk rub-down, will help, particularly if policy against the monetary loss which is d to blow his nose a little too vigor - in ne was approximately an analysis of the trunk, back and front of the chest reinevitable whenever one cannot sing.

Moreover, there was a good deal not feeling at all well, generally speaking, the trunk, back and front of the chest reinevitable whenever one cannot sing. of nasal obstruction on the right side. It was difficult to swallow and his appetite ceive special attention. People in poor singer who is aphonic is a most pitable. which had been getting worse for the past was about gone. There was also loss of health, or of the non-robust make-up, can-object; for along with the local and getting worse for the past was about gone. month, so that at night it was difficult to weight, restlessness at night, and some nocnot ordinarily undergo this rigorous measloop examination it was found turnal perspiration which be thought came ure sleep. Upon examination it was found turnal perspiration which he thought came ure,

#### The Value of Examination

These somewhat gruesome tales are in no sense unusual, as every physician sees just such instances in his everyday experience. The moral is evident, and the slogan which should follow as a sort of a cold promptly because of the insufficient corollary is, "Get examined." The Public Health Bureaus are using the phrase, "Get examined on your birthday." While that is a good and useful stock phrase, why not include a few other festal days, such Disease is no respecter of persons, places or dates, and certainly once a year is entirely too infrequent to inspect the human dynamo, if we would have it run as it

But as for the speaker and singer-all, in fact, who earn a living by the use of the voice-what can be done to keep them in may bestow immunity against colds which condition?

The first essential has been fully outlined; namely, do not encourage neglect, is worth doing, as the inconvenience is negbut adopt every known principle of prevention. When asked, "What is the greatest foe to keeping an edge on the vocal cords?" I answer: Colds. Now a cold is nothing more than an acute bacterial infecbacteria and so lessen the infection.

But even if one takes the above precautions, which include, of course, avoidant of drafts, there is always the bacterial in vasion to be reckoned with. In cities we are ever exposed to the disease of our neighbor; and if we travel in crowded trains or visit crowded places of assembly we are obliged to breathe in the castoff secretions of those with coughs and sneezes who are prone to infect the whole atmoswho are profile to interest the whole aumosof the bacteria and their secretions. Early treatment by sterilization of the mucous membrane of the nose and throat at the hands of the physician may entirely above a cold. Home measures are sometimes successful, too; but they are usually incl. fectually or unskillfully carried out and may do more harm than good. Singers should be taught that a cold must never under any circumstances, be neglected. In their case eternal vigilance means not only safety but also the prevention of canceling an important engagement. Colds have a usually filled with pus and the invaded area is most difficult to reach. Treatment on

Assuming that one has frequent cold 'one after the other," as the expression goes; it is difficult in some people to cur "antibodies" in the system which nature should have on hand for the body defense For this reason we are coming more and more to use vaccines for the prevention and early cure of colds. A series of in as Ash Wednesday and Good Friday? jections are given by the hypodermic method, consisting of an emulsion of the killed bacteria. Such injections may be from six to twelve in number, the required amount varying with the necessities of the individual case and the personal experience of the physician. Inoculation is certainly worth trying, as it can do no harm and last indefinitely. But even if the series has to be repeated within six months, it ligible and there is no "laying off" from

the first day can often prevent any further

manifestations of the cold.

#### Throat Troubles Preventable

the usual routine of duties.

Tonsilitis in singers and speakers is an tion of the respiratory mucous membrane, absolutely preventable disease. If the The germs are breathed into the nose or tonsils are removed, it naturally follows mouth, lodge on the surface of the mem- there can be no more tonsilitis; and if this brane and begin to grow. Very often one disease does recur after "removal," one sneezes in an effort to get rid of them can be assured that there is plenty of tonsil and there is also a violent outflow of secre- tissue still present. In these days most tion or watery discharge. Instead of check- surgeons who remove tonsils have had speing the latter, we should encourage it, as cial training, and the operative work is a good deal of infection will be carried almost uniformly good. Of course one away by mechanical action. By the spray- has to overcome the personal prejudice ing in and pencilling of local antiseptics against "the knife;" but experience has the physician can reduce the number of shown that burning, X-ray and all other non-surgical methods are prolonged and It is important, therefore, that we aim inefficient. Normal tonsils are to be left to prevent colds; and the first thing to in place, naturally, and it sometimes be-One more story for the purpose of illus- do is to keep the body resistance at a high comes a nice question for decision as to about one month because of "laryngitis." the bowels free from accumulation of or not; but if frequent illness has occurred

the voice never return. This much can be

THE ETUDE

to him, provided that I lived up to my an inert junk pile. to min proc.

men and women after the student period curing it.

edid; any loss of voice which is due to a is finished. There is an old-time, and said: any said any said infection, such as takes seemingly deep-rooted, prejudice against simple lary need rooted, will get well within a calling in a physician until the worst has place during a physician until the worst has few days at most. One week usually suffi- happened. Just so long as the bodily mafew days at the careful medical manage- chine can be kept going at the bodily maces; and the shortened to a day or two speed, the engine is never overhauled. Fuel in some instances. But in any case, income and water in some form are supplied at m some torm are supplied at is no system of inspection to determine if Second, I would enter into a contract each nut and bolt is properly adjusted. with some voice physician, or nose and The machine frequently is run at top speed throat specialist, to keep me in good vocal for years together, is horribly abused as ondition; and, if he failed, I would have to the quantity and quality of what is put estipulated that no reward would accrue into it, and finally breaks down, becoming

examination or treatment at such intervals great singer holding a leading place in an or times as might be agreed upon. The opera company were to consult his or her haphazard method of practicing medicine, voice physician twice a week during the and seeing patients only when they are ill, season and receive prophylactic care, there is going rapidly into the discard; and it would be no such thing as postponement or will only require time to prove that we substitution of performances because of have been very unintelligent in this respect vocal ill health. The economic loss to in past years. Traditional methods must managers, and the untold disappointment in past years.

sive way to common sense and modern and inconvenience to the public are enor-General ignorance of health matters and mous during every musical season. This the human tendency to neglect are factors could be almost entirely avoided if we were which must be held largely responsible for all a little more intelligent and resourcethe poor vocal showing of many young ful in preventing disease than we are in

#### Keeping Time

By K. Hackett

LEARN to count. Rhythm is the basis of neither difficulty nor uncertainty. To many music. The rhythmic sense varies in young singers this seems too unromantic people, as does every other gift; but there and mechanical; which simply means that is enough of the instinct in almost every- they do not understand the art with which body for the practical purposes of music. they are dealing. One of the handicaps of singers comes When you attend the concerts of any of the notes.

simple and elemental that many overlook ridiculous? You may be sure of one thing: you The way to count is to begin and, count.

of the third measure, what do you do? self. It is your life; make it worth You count every beat. Then there is something.

from the fact that many of them have had one of our symphony orchestras, who is no training in music until somewhere along the most important member of the organiin their late "'teens" they discover that zation? The conductor, of course; everythey have a "voice." So they begin singing body knows that. What instrument does by instinct, without knowing in what key he play? He does not play any instruthe music is written, or the time values ment; he beats time with a baton. Did it ever occur to you that if the leader of There are, however, a great many of a symphony orchestra, the focal point them who ought to know better, yet who about which everything revolves, devotes have constant "trouble with the time," for his primary attention to beating time for the simple reason that they do not know the men, there must be a reason? These what the time is. Some of them, even, men under him are all trained experts, yet have the romantic notion that accuracy of their leader stands before them with a time will interfere with the free expres- stick with which to beat time. Yet you, sion of their emotion and constrain their with little training in music, feel that to soul. This, of course, is mere ignorance. lcarn to count and keep strict time is some-The only way in which to be sure of how derogatory. When you think it over, the time is to count it out. This is so does not any such notion become

will not go far in music unless you learn There is no mystery about it, and the only to count accurately. Singing is not the requirement is intelligent attention. Anyromance of a rose-bowered life, but a body can learn to count who has any music profession which must be mastered if in his soul. If he does not, he is either you are to enjoy the favor of the public. lazy or does not understand the art with One department of this profession is de- which he is dealing. In either case, he will voted to coming in exactly on the beat. not go far and will be in constant trouble If you wish to know exactly how much as far as he does go. Stir up your brains aloney you have in your purse, what do They will suffer no harm and even will you do? You count it. If you wish to strengthen under the process. The more come in with certainty on the fourth beat you know, the greater your value to your-

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#### The Frontal Voice

By P. D. Aldrich

THE term "frontal voice," of which Lam- Women singers, especially sopranos, can easily identified example. This is the voice used by the men altos in the English

THE term singers, especially sopranos, can perti speaks, is the kind of voice which imitate this sound by singing the vowel perti speaks, is sound on the forehead instead "OO" with a whoopy sound; but when seems to sound. The commonly-called it is once established in the voice it is of in the mount in a man's voice is an "falsetto voice" in a man's voice is an very difficult to overcome, and the voice will always sound sharp in pitch. Sopranos, esthedral choirs, and one of these voices especially, should carefully avoid this dein a choir will "stick out" over all the ceptive production of the voice; for they in a clear will stoke our over an the copier production of the voice; for they other voices with its hollow, tagubrious cannot keep the pitch, and the quality is quality. As Mr. C. Lee Williams, the very disagreeable. It is especially misorganist of Gloucester Cathedral once told leading; for they can sing a lot of high thing we can do and we have to put up gamate with the rest of the voice under any with it." 

#### Letters from Our Readers

"Concert Pitch"

Among your editorials in the March issue of THE ETUDE-which, by the way, are always excellent and form one of the most important features of the magazine -is one on standard pitch in tuning. I entirely agree with you in principle, but there is a slight slip in regard to your figures. A-440 is not the old "concert pitch;" that was never really standardized, but used to run somewhere about A-450, or nearly a semitone above the true standard. The pitch A-440 results in this way ;-individual instruments made in France to sound A-435 in their usually rather cool concert-rooms and theaters, rise in pitch when played in our better heated halls, and become about A-440. The A. F. of M. some twenty years ago adopted the fact above stated, combined with the fact that the best obocs and clarinets were made in France and brought on here for the best players, felt constrained to allow the pitch A-440, which is now in actual use in practically all professional orchestras. The difference between A-435 and A-440 is somewhat less than one-fifth of a semitone; whereas the difference be-

quite) a semitone.

EDWIN H. PIERCE, New York.

To THE ETUDE:

Permit me to draw attention to "A Matter of Pitch," on page 156, of the March issue of your magazine. You stated that A-435 vibrations is the most widely used pitch in America. This is not quite so now. All orchestras, all bands, and all the leading piano factories use the 440 pitch: 435 is the pitch on paper, or actually so, if performed in a temperature of 59 degrees of temperature, as the international pitch 435 specified, that is, in a temperature of 15 degrees Centigrade.

Your article further says: "This is just five degrees (vibrations) less than the old Concert Pitch (440 vibrations) which was formerly widely employed." This is a mistake. Former Concert Pitch varied from Chickering's fork, 451 to Steinway's fork, 450

Your next statement: "The difference of five vibrations is very slight, etc.," is true when compared with 435 or 440, but the difference of Concert Pitch and 440 or 435, is much more than slight.

H. E. PILGRIM, Ohio.

### Chords Make Scales Interesting

It would be a wonderful help to pupils Sevenths, if all were given a little knowl- 'strong thought.'

edge of Harmony or Chord Construction. Pupils, rather advanced in other ways, have come to me asking why the Dominant-Sevenths of the Minor are the same as in the Major. If, in teaching triads, both the major and minor forms were taught at the same time, students would understand the "why."

Scales may be made interesting by teaching their construction and then allowing each pupil to build up his own scales in the different forms. This takes a little more time from the lesson, but it

I teach pupils scales from about the tenth lesson with young students, and from the first with adults; and I find it aids in fingering and also in the development of their speed.

I enjoy reading other teachers' experiences and always gain a little help from

Power Over the Students TO THE EDITOR OF THE ETUDE:

Among readers of THE ETUDE are Christian Scientists who have noticed with regret a reference to them on page 210 of your March number, which, though probably not tween standard pitch and so-called "concert so intended, strongly implies that their pitch" of one-fourth, is nearly (but not methods of teaching involves the exercise of hypnotism and human will-power.

Permit me to say therefore that the nature of Christian Science is to do the very opposite. The Christian Scientist does not exercise a power over his pupil that seems hypnotic, as alleged, whether teaching music or other subjects. He eannot be said to have an intensely "strong thought" centered on his pupil. Expressions of this kind tend to mislcad

The Christian Scientist aims to let the capabilities of a pupil unfold in a manner divinely natural. This unfoldment comes through the climination on the part of both teacher and pupil of self-will and self-consciousness, by reason of which true ideas may take their place as naturally as a bud opens into a blossom. "Not my will but Thine be done," gives the right idea even when teaching music,

Among Mrs. Eddy's beautiful references to music one is found in her Message for 1900, p. 11 which shows her high conception of it; "Music is divine. Mind, not matter, makes music; and if the divine tone be lacking, the human tone has no melody for

The following quotation from Mr Broine's article is the one which Mr. Brandt

"His power over the student seems hypnotic, and he displays an almost feverish interest in getting him to ploy the composition according to his conception of the way it should be done . . . As the Chrisin understanding chords in the form it should be done . . As the Christof Triads, Dominant and Diminished tian Scientists say, he has an intensely



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#### Weber's "Der Freischütz"

OPERATIC vitality is a queer combination years of age. The title was prophetic, dissipation,

was authorized to use the coveted "Von." which his fame largely rests. His father (Franz Anton von Weber), that he turned to opera more than any- he died in the British metropolis. thing else in his musical composition. The position of "Der Freischütz (The Haydn was a member of the family and Free Shooter"—the man with the magic

genius of Mozart. with his father, then with Heuschkel, If there had been no Weber it seems un-Haydn), Abt, Vogler, Kalcher and Varesi, one lifetime to his mountain heights. He wrote his first opera, "The Might of That Weber was the great operatic inspira-

of drama, spectacle, melody, instrumenta- because when the composer was only a tion and coincidence. When Weber's "Der few years old he came into the court of Freischütz" was first presented in Europe, Duke Eugen of Wurtemburg, whose flights all Germany acclaimed it as a work of of dissipation were often accompanied by distinctly German character and genius. the young composer and conductor. Finally solutive of the Germany of odd racial he was dismissed by the Duke and very mysticism, folk lore, "Gemuthlichkeit" and greatly solvered by his supposed misfortune. "Liebenswurdigkeit." The opera was first He then started to work seriously as a given in Berlin in 1821. Weber at that composer, conductor, teacher and jourtime was thirty-five years old and at the nalist. In 1813, he was appointed Kapellvery height of his success as an operatic meister in Prague, and in 1817 in Dresden conductor. He was, nevertheless, beginning we find him conducting the Royal Opera at to feel the results of his years of youthful a really magnificent opera house. It was there that he conceived his scheme of put-Weber was literally born in a musical ting German romanticism upon the stage atmosphere. Our of his ancestors had and it was there that he commenced and earned a title of pobility, and thus Weber completed "Der Freischütz," the work upon

"Der Freischütz" was one of the first his mucle, his grandfather and several operas of real worth to be given in Amerother members of the family, were excel- ica. It seems surprising now that only lent amateurs. His cousin, Constance, be- four years after its Berlin premiere it came the wife of Mozart. Weber's father should have been seen in New York, at oid not elect to become a professional the Park Theater (March 2nd, 1825) musician until he was forty years of age Weber by this time was beginning to feel and beginning to tire of the nonsensical the ravages of consumption. In 1823 his court routine of a German principality. "Euryanthe" was produced in Vienna. In The father played violin, viola and double 1826 he made a trip to London to witness lass. In time he became a traveling oper- the first production of his "Oberon" at atic impresario and the son was trans- the Covent Garden Theatre. He was in ported from opera house to opera house an extremely weakened condition and eight under various vicissitudes. Small wonder weeks after the premiere of his last work

taught Carl Maria's brother. They did bullets) is extremely important in musinot display more than ordinary genius; cal art. Up to that time much of opera and the father was most anxious to have of Germany had been moulded upon one of his sons display something of the French or Italian models. German romanticism was virtually lost. Weber caught The young Wcber first studied music this spirit and introduced it into his music. Michael Haydn (brother of Joseph likely that Wagner could have risen in Wine and Song," when he was thirteen tion of Wagner is widely acknowledged.

#### The Story of "Der Freischütz"

The slot of 'Der Freischütz' is founded on the terman tradition among huntainen that showing plot of 'Der Freischütz' is founded on the terman tradition among huntainen that showing plot of the plot



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ONE of the most useful and well-nigh indispensable accomplishments of the present day organist, whether of church or theater, is the ability to improvise acceptably. In fact, if an organist has to play an interlude, fill up a gap in a play, or ac company a changing mood, this ability to draw upon a practically inexhaustible source of musical ideas is a necessity. Those who possess the gift can not imagine working without it.

We hear all kinds of improvising, from the meaningless meanderings of the novice to the masterly impromptu symphonics of a Dupré; and, while such artistry can not be attained by all, we can at least avoid the senseless, inconsequential wandcrings which sometimes pass for improvisation.

In the writer's private teaching, all pupils are tested in order to discover some possible hidden talent in "keyboard comreally is) and unless a young player has use the simplest form of cadence. to accomplish much. But, given even a pare them with the following: slight ability to compose at the keyboard, the talent can be cultivated and a workable facility in improvising can be attained,

This article is an attempt to assist those having the gift to develop it. Its methods can be applied to the piano as well as to the organ.

Let us begin our studies by "composing" a musical sentence or period of eight measures. For convenience we will use 2/4 time and take as a motive the following phrase, harmonized simply with tonic (1) and dominant (V) chords:



Harmonize this as well as you can (in four parts if possible) on the keyboard and then compare with the following solution which uses the Dominant-seventh:



This constitutes the first phrase of the

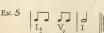
Still at the keyboard, compose a second phrase of two measures which will answer the first intrace but trace but the composed but the second phrase but th the first phrase but stop on the Dominant (V), this being the half way point. To balance the first phrase the rhythm of the second may be the same, thus:



Harmonize your own melody, following our original period. Here is the simplest the harmonic suggestions given above. Proceed in like manner to the third phrase which may again repeat the rhythmic values of phrases 1 and 2; but, as we are approaching the end of our period we will change the harmonies so as to end this third phrase on the Sub-Dominant it is a well-balanced form and it will also



and for our fourth phrase we need only the usual cadence. Having repeated our original rhythm three times, a change is



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#### A Lesson in Improvisation

By R. Huntington Woodman

position" (for that is what improvisation advisable in the last phrase and we will this Binary Form, the student should take a step further by changing this form into that of the first movement of a simple sonsome intuitive ability he will not be able Having tried these various phrases com-



Cadence

worked out like the model:

the same theme in the two keys.

1st Theme (8 measures), in C

1st Theme repeated in C

nants should also be used in practice.

2nd Theme (8 measures), in G

The keys of C and G are used for con-

This constitutes the simplest form with

venience only. Other keys and their domi-

"free fantasia" or development made of suggestions of "A" and "B." This is unrestricted as to form and key. It may modulate freely, but it is advisable to avoid the keys of the tonic and dominant until the return of the 1st theme in the original key. The length of the "free fantasia" must be left to good judgment,

Here is appended a short "free fantasia" built upon the 1st sentence used in this article. Note the keys used: C minor and Playing these four phrases consecutively E flat major. G appears only as the domwe have a very simple musical period. The inant of the original key, preceding the rewriter suggests that other motives of a cutry of the 1st theme. similar character be tried and practiced.







These outlines will serve as a starting point from which the naturally gifted and orchestras set these works before us student may progress indefinitely.

A very useful study is the extension of musical periods from 8 to 16 measures in length. The simplest solution of this prob- "Do not become standardized in your After acquiring considerable facility in following harmonic diagram will show the hymns."—G. B. NEVIN.

process of changing our 1st Sentence of a measures into a 16 measure period. Large letters indicate major keys, small letters indicate minor keys.

> Original Harmonic Scheme Eight Measures



Extension of Period to Sixteen Measures



Note particularly measure 6, which turns the cadence into A minor. For variety the fifth and sixth phrases are in a new rhythm.

The possibilities of melodic and harmonic procedure are almost unlimited; and after while the student can invent for himelf. Too much attention can hardly be given to the creation of periods-musical sentences which have something to say and, when it is said, that stop. Avoid aimless wanderings from one chord to another with neither melody nor rhythm. As the student's ability grows, the themes may be ornamented by free counter point or counter melodies, and the harmonics may be more ornate and bold. But he should lay a foundation in rigid simplicity. The decoration will be comparatively easy.

Finally, if a student has even a faint spark of improvising ability, he can train himself, by diligent application, to a point where his facility will be a great convenience, if nothing more. Improvising with method will create a sense of balance, stimulate the memory, and avoid the senseless succession of meaningless sounds which to a really musical ear is abominable.

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-REV. DR. WILLIAM P. MERRILL

lem depends upon the use of cadences and registrations—satisfied with a few stock modulations into nearly related keys. The combinations to be used on any and all

#### Self-Education for the Organist

By Ernest L. Mehaffey

It is probable that ninety per cent of The art of handling the Swell Pedal It is proposed that the state of the art of handling the Swell Pedal at those who play in churches in Ameri-should also be given careful study. One all those who personal" organists. Many well-known organist has recently publishof those who fill this important position ed a volume on this subject; and it deof those who life of our churches have serves a place in the library of every orhad little opportunity to make a study of ganist. had note open and its functions. Some Registration cannot be given too much the instrument and its tunctions. Some Registration cannot be given too much are content to go along in the usual way, attended to the property of the propert foot while the other skips merrily around the lower octave of pedals, hit or miss find many publications helpful. The catathe lower octaor are anxious to improve their logs of leading music houses contain thouwork, for their own satisfaction as well as for the edification of those who listen, of all grades of difficulty. With all the but are at a loss as to how to proceed. Assuming that the organist has had the

view the organ in the eyes of the modern fortunately found in many churches. organist, it is necessary to secure a course of study that is in keeping with the me- zation and choir management, there are modern organ

#### Nomenclature of Stops

The organist should be thoroughly familiar with the nomenclature of organ stops. Modern courses of study usually have a glossary of organ stops with which one should become conversant. No two organs are exactly alike in specifications, although the tonal results may be approximately the same. A stop called a Gamba in one organ may be called Cello in another. One organ may have a Gross Flute, another a Melodia, another a Clarabella, another a Doppel Flute-yet the place that particular stop holds in each organ is the same, and a study of the glossary will enable the embryo organist to learn more readily the resources of his instrument.

The complement of couplers found in the modern organ is most complete; and, when used with discretion and good judgment, many varied effects may be obtained from a comparatively small number of stops. Study the uses of the couplers, their effect on tonal balance, the solo combinations that may be obtained, and other details

Having obtained a good idea of the material available for the tonal resources of the organ, the organist should immediately cises being carefully marked for heel and those who follow the organ as a profestoe, right and left foot. Even if it is sion. Practice per week, if the organist will start at the macrial wallook for study and reading, any musical person who is confronted with the necessity of playing tions, mastering each exercise in turn, it tion. The leading publishing houses withfeel free and will notice a marked im- is small, one needs only ambition and deprovement in his work.

Those organists who conduct choirs will sand of antheme enitable for every use wealth of good music available, it is a pity that so many churches depend solely average amount of ground work in the upon some monthly publication written piano, the first step toward efficiency in and published solely for commercial purmastering the organ should be the purposes, the anthems being invariably the chase of a thoroughly modern course of cheapest type of "religious jazz." For the instruction. Many such courses may be same amount of money that is invested chained-written by organists and musi- in subscriptions to such publications, many cians of standing—and applicable to the good useful anthems of the highest type modern organ. So fast has been the im- could be purchased and a library of standprovement of the organ as an instrument and works could be built up, the musical that works published twenty or more years value of which would be infinitely supeago are now obsolete; and, if one is to rior to the "ground-out" type of music un-For those who have problems of organi-

chanical perfections of the instrument. many worth-while books by experienced Clarence Dickinson, Edward Shippen conductors and choir directors. Many an Barnes and others, have published com- ambitious organist has been compelled to plete and most interesting studies for the bow in defeat because his choir lost interest, or because he did not have the magic faculty of organization. It is no necessary to have fudge parties or sleigh rides to hold the interest of a volunteer choir; there are a dozen ways of organizing and keeping up a choir; and many helpful hints may be obtained by adding to the library a standard work on Chorus Conducting or Organization.

The study of Harmony is most desirable To be musically correct is the desideratum of all ambitious organists. There are many places during the service where a modulation or improvisation will "tide over" a break and give an atmosphere of smoothness to the musical portion of the service. Those who are unable to study with a competent teacher can study by mail. There are several instruction courses in Harmony offered by reputable schools, and the slight cost of such study is certainly more than worth while.

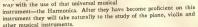
In addition to the articles in the Organ Department of THE ETUDE, the organist will find much of interest in the two national magazines published in the interest of the organ and the organist. Every professional man endeavors to keep up to date and be informed of doings in particular field. The organist, whether a professional musician or not, should keep in touch with the organ world, should seek to attain perfection in the manual read the "trade" papers and thereby profit and pedal technic. In the modern courses much. Reviews of new music, both for of instruction will be found many manual choir and organ; specifications of new orand pedal exercises, the manual exercises gans; church and recital programs; all being carefully fingered, the pedal exer-

With all the material available for study practice per week, if the organist will start at the beginning and follow directions, mastering and follow directions, mastering and provided with the necessity of playing the organ, can learn much by self-instructions. will be only a short time till he begins to out exception are ready to help; the cost termination to improve.

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### with given streams and chief works for the them, will always afford fascinating mawith the manner Bach to the Moderns, terial for a good lecture-recital. Then planoforce but a hazy notion of the individual time-groups of great composers, of one or have but a many in the back of these more species of musical output—either inhie and construction of the circumstances strumental or vocal—would supply illimit-

The Value of Musical History

By Dr. Annie W. Patterson

THE musician is accustomed to pay help of competent class-members, stated

works, which they were produced. None able programs weekly that would decidedly on question that interest in Music as a enhance the practical study of the school great language is enormously increased or institution in which they were held. when we have some knowledge of the One hour weekly might not be deemed thronology and nature of "forms" and excessive if devoted to this branch of muthe epochs as well as of the great minds sical knowledge. All the demonstrator onnected with them.

sonatas symphonies and tone-poems gen- Let the progressive teacher try this plan erally. But the majority of learners are once a week-beginning, perhaps, with content to enjoy sweet sounds without ask- hours devoted to the life and output of ing questions. Sooner or later these will six or seven of the leading masters-and their art which would have repaid study. a sympathetic and accomplished musician, How can the preceptor best aid these, and crowned with success. A small fee charg-

to be known about a subject? The Historical Class, once a week finds penses.

THE must attention to technical, or periods of musical history or departments mainly so must hat the real meaning of of composition being chosen for a series practical works.

This is often obscure or only partially apof such classes or recitals. Thus, starting this is often thus it is not unusual to meet with primitive times, the folk-songs of all with gifted students who, well familiar nations, and the traditions connected with

would need ordinarily would be an airy It may be said that teachers have not class-room, a good piano, and a blacktime for much historical or structural de- board with accessories. A clear delivery This, they say, had best be left to -without the aid of lengthy notes, if posthe student's own private reading. Some sible—and the ability to tabulate facts pupils there are truly who have a genius and draw neat diagrams with chalk, are for research; they are not content merely essentials to the successful demonstrator. with the names of Beethoven and his compers; they want to learn the individuality so tabulated that it is concise in itself pers, mey and circumstances that produced master- whilst following out a well-designed plan.

find that they have neglected a branch of the results cannot but be, in the hands of the others who crave for all that there is ed to a number would compensate the lecturer for his time and incidental cx-

favor in a few but not many Music All round, the Art would be advanced, Schools. Yet this can be made a center and the student better fitted to become not of attraction which is worth cultivation. only a talented but also a well-informed People who do not themselves perform member of the profession. We need only music-either from lack of ability or time add that this would give opportunity to to practice—will gladly be drawn into a instructors to advise their pupils to read circle that informs one about the nature such valuable pedagogal matter as is so and productions of the musical world. ably embodied in musical journals such as Such classes, or lecture-recitals, can be The ETUDE; a publication which really made highly instructive and interesting, if caters, in a most enjoyable and diversified they are well illustrated. This can be way, to the very historical and informative done by an able demonstrator, or with the needs for which we are pleading.

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Playing "by Heart"

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The Signification of Certain Oblique Lines. Q. Kindly tell me what oblique lines like





How to Sing the Bass Double C; Where to Breathe in "Rejoice Greatly."

9. 1. What would you advise to do to obtain notes c, d, e below the Bass role of the resonance? Jose them got to sing them exemples the state of the sing them for the single course of leaving to change it to a truor? 2. Pleas advise where to break and breathe it make advise where to break and breathe it make



3. The pace should be MM. 98. That means 98 beats in a minute.



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In Sir John Hawkins' "History of Music," published in London in 1776, we find the following; "The violins of Cremona are excelled only by those of Stainer, a German, whose instruments are remarkable for a full and piercing tone," Shades of Cremona!

But just as in history, where it often takes one or two centuries to establish the real status of a great historical personthe values of stocks are continually shifting, so the world's estimation of violins has been changing for the past 200 years.

Stainer violins did not "stay at the top;" for as years rolled on the violins of Stradivarius and his other great coworkers of Cremona elbowed them out of their position, and soared far above them. At the present time Stradivarius violins command at least ten times as great a price in the market as those of Stainer: and I do not doubt that the most famous Stradivarius violin in existence could be sold at a price twenty-five times as great as that which the most famous Stainer would bring.

#### A Man of Genius

But, be that as it may, Stainer was a man of genius and made some noble instruments; and his long labors in making violins in Germany gave an impetus to the art of violin playing in that country, which has existed until today and has done much towards making Germany one of the world's foremost musical nations.

The name of Stainer is secure in the history of violin making; and he is universally accorded the title of the "Stradivarius of Germany."

July 14th, 1921, marked the third centenary of the birth of Jacobus Stainer, for he was born in 1621. The principal events in the career of Stainer are not very well authenticated; for the historians of his day were too busy giving attention to the lives the time mentioned than it is at present, of great conquerors and historical per- the price paid would be easily equal to sonages to devote much time to the life \$10,000 today. of an humble violin-maker.

The life of Stainer, as is the case with most men of genius, was one of feverish. shine and success

#### Tyrolean Birth

doubt, musical historians are agreed on without result. Absam, a village near Halle one mue 1927, when obscuring a second many second to one story, he was apprenticed at an insurance of the search of the se early age, to an organ bunder as an about the destrines of Martin Luther cret of Stainer's success, the violin must authorities that had Stainer's fortune for his frail constitution and he took up and was imprisoned. He was released on be opened, and it then appears that the really led him to Cremona, and he maintain that young Stainer, after the In his last years Stainer became insane of the blocks and linings are identical with violin making there, adopting their model manner of German apprentices, traveled to as a result of his financial troubles, and those of the Cremona makers and vastly and all the secrets of the trade, which were Hally where he worked with Antonius was confined to his house at Absam, superior to the work of the other Offerna and learned the secrets where he was chained to the work-bench makers of his time, who secrete at all at that time, he would amake, at Cremona, and learned the secrets where he was chained to the work-bench makers of his time, who secrete at all at that time, he would makers of his time, who secrete at all at that time, he would makers of his time, who secrete at all at that time, he would makers of his time, who secrete at all at that time, he would secrete at all at that time, he would secrete at all at that time, he would secrete at all at the time, he would secrete at all at that time, he would secrete at all at the time, he would secrete at the secrete at all at the time, he would secrete at all at the time, he would secrete at the secrete at all at the time, he would secrete at all at the time. Italy where he worked with Antonius was commen to the work-bench makers of his time, who settled their dimensaria, at Cremona, and learned the secrets where he was chained to the work-bench makers of his time, who settled their dimensaria, and learned the secrets where he was chained to the work-bench makers of his time, who settled their dimensaria, and learned the secrets where he was chained to the work-bench makers of his time, who settled their dimensaria to the work-bench makers of his time, who settled their dimensaria to the work-bench makers of his time, who settled their dimensaria to the work-bench makers of his time, who settled their dimensaria to the work-bench makers of his time, who settled their dimensaria to the work-bench makers of his time, who settled their dimensaria to the work-bench makers of his time, who settled their dimensaria to the work-bench makers of his time, who settled their dimensaria to the work-bench makers of his time, who settled their dimensaria to the work-bench makers of his time, who settled their dimensaria to the work-bench makers of his time, who settled their dimensaria to the work-bench makers of his time, who settled their dimensaria to the work-bench makers of his time, who settled their dimensaria to the work-bench makers of his time, who settled their dimensaria to the work-bench makers of his time, who settled their dimensaria to the work-bench makers of his words are with the work-bench makers of his words. Amat, at Cremona, and learned the secrets where he had formerly made his wonder-sions by guess, and used no linings at all, of all time. have worked at Venice also.

## The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself"

#### Jacobus Stainer, Violin Maker

age, or as on the Stock Exchange, where Count of the Tyrol at Innsbrück, near Stainer's home.

#### Court Violin Maker

he was twenty years of age. He possessed extraordinary energy and industry and made a very large number of violins. The neighboring nobility and clergy became his friends and patrons, and he received the title, "Violin Maker to the Court," from the Archduke Ferdinand Charles of the Tyrol. This was later renewed by Emperor Leopold 1

At this period we learn that Stainer sold a violin for 22 florins, and a viola da gamba and two tenor viols for 72 florins, in 1675. In regard to the prices of Stainer's violins, in his earlier days, and shortly after his death, Heinrich Bauer, in his Practical History of the Violin says: "He was an original genius and followed hi own principles of violin construction. I his day his violins were sold at a price of about 30 guldens (\$15). Shortly after his death some of the best of them brought as much as 8,000 guldens (\$4,000). fine genuine Stainer is nowadays a very

rare thing. Its tone is of a lovely quality, full, round and resonant."

#### Industry and Poverty

Notwithstanding his great industry, we intense devotion to work, countless disap- learn that Stainer was in money difficulties pointments, mingled with periods of sun- all his life. For many years he was in constant litigation with one Hübmer, a Jewish money lender of Kirchdorf. In the later years of his life he appealed to Although in many features subject to the Emperor for monetary assistance, but

the following events of Stainer's life, as Stainer was married at the age of 24, far as can be ascertained from the hear- to Margaret Holzhammer, the result of ROUSE OF JACOBUS STAINER, IN ABSAM TYROJ say evidence on which they are based, the union being eight daughters and one The great violin maker was born at son. He made fine instruments as late as Absam, a village near Halle one mile 1677, when oncoming age and financial

are worked at Venice also.

Edward joint rapid, a feet to introduce into duces a certain sweetness and fleebilities. "No matter how well a man plays, his working a feet to introduce into duces a certain sweetness and fleebilities."

familiar with Italian methods by studying to the highest rank; and, if he had but the note which sounded from each tree as Italian violins which found their way to chosen a better model, his best instruments it rebounded from the mountain side, with the court of Archduke Ferdinand Charles, would have equalled those of Stradivarius a view of selecting wood of the finest rehimself. Like that celebrated maker, he sonance. was famous for the great number as well as the excellence of his productions. He Certain Stainer violins are now in ex- made an immense number of instruments. istence which bear his label, dated at Cre- some more and some less finely finished, mona, Italy; but these are believed to be but all substantially of the same model; counterfeits. The young violin-maker and the celebrity which he gained caused of Jacobus Stainer anywhere from \$1,000 soon found recognition, for we find some his pattern to be widely copied in Ger- to \$3,000. The finest example that has ever of his violins dated as early as 1641, when many, in England, and even in Italy at a passed through our hands, perhaps, was time when Stradivarius and Guarnerius from the internationally famous Partello were producing violins in all respects enor- collection. mously superior.

"This lasted for about a century, but the fashion passed away and his imitators took to imitating the Italian makers instead, All Stainer's work bears his peculiar impress. The main design has a rough resemblance to that of the Amati; but the model is higher, the belly, instead of forming a finely rounded ridge, is flattened at the top and declines abruptly to the margins; the middle curves are shallow and ungraceful; the sound holes are short and have a square and somewhat mechanical



thickness of the wood and the disposition had thrown in his lot with the giants of In Stainer's model the combination of Edward John Payne, a well known height and flatness in the model diminishes There is no evidence that Stainer ever tangular vount topic of the state of the sta

Stainer in his work seems to have appreciated to the fullest extent, as did Stradivarius, the enormous importance of selecting wood of the proper sonority for his violins. The forests of Haselfichte, which clothed the mountain slopes near Innsbrück, provided an inexhaustible supply of the finest wood for violin making, and there is an interesting tradition in that neighbor hood which describes Stainer walking through the forest armed with a heavy sledgehammer with which he struck the trunks of the trees to test their resonance, and marking those which showed the finest sonority. It is also said that when the mountain timber was felled he would staby the fact that Stainer may have become As a mere workman Stainer is entitled tion himself nearby, where he could hear

As to the value at the present time of Stainer violins, John R. Dubbs, a leading Chicago expert, says: "The amounts they bring depend entirely upon the particular specimen, as to the tone, condition, and fame of the instrument. We have sold examples

#### Lost Popularity

"We do not have a Stainer violin in our collection at the present. I do not recall a concert violinist at this moment who is using a violin by Jacobus Stainer for his concert work, although as a rule these instruments are noted for their beautiful quality of tone, rather than great power, Yet I have met with several violins from the hands of this master with ample power for a large concert hall."

Stainer made viols of various sorts, violins in three sizes, violas, and any sort of string instrument then in demand, which he sold at the fairs in the town of Halle. and other towns near his home.

One of his three-quarters size violins is now owned in the United States The vioin was given originally to the Duke of Edinburgh, by his mother, Onecn Victoria of England, and was the violin on which the Duke learned to play as a boy. The back is of one piece of flamed maple, the top of spruce and the scroll is carved in the form of a lion's head. Notwithstanding its small size the violin has a large tone of splendid quality

Few models have been so much copied by the makers of factory fiddles as that of Stainer; but as a rule these imitators have exaggerated the high swell, and really burlesqued the model. Even at that, the high Stainer model, with its abrupt ridge in the belly as made by the cheap makers, seems to possess a wonderful appeal to purchasers of cheap fiddles; and the number of these cheap imitation Stainers, which are usually branded "Stainer" on the back, cut. The wood is of the finest quality and number of ETUDE subscribers who write to the finish indicates a rapid and masterly the Violinist's Etude, inquiring about

visited Italy; but as his violing show in work; it was not that the state of the Italian style, Germany those Italian principles of con-Popular as the model once was, the verdict be free from worry if he is to concentrate many ways evidences of the standard style, vectoring which are the secret of sonority, of musicians is now universally against it." on lits work."—The Violin World.

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#### Relaxation

sands, because it aptly describes a problem follow this advice and, when the tone which troubles so many violin students who grows bad, go back to open strings and have either no teacher or a teacher who scales, an immense improvement will redocs not understand teaching fundamentals. sult. Try twenty minutes a day of this Our correspondent says:

"To begin with, let me state that I am On questioning many new pupils, I located in a small town where I do not found that in a large number of cases have access to a violin teacher of very high they had done absolutely no open string ability; and the nature of my occupation or easy scale bowing after the first week will not permit me to leave town long or two of instruction. There was no work enough to secure instruction from a really for the right arm alone; all bowing was high-grade teacher.

find it impossible to relax my arm and concentration on the bow arm alone. shoulder muscles. They tend to remain in It is very difficult to get pupils to do a condition of more or less rigidity, which this open string work, as it is tedious and is, of course, absolutely fatal to good or they cannot see the importance of it. Their even passable violin playing.

for a time, and then the tones come out get out of doing his regular practice. "Stop nicely, my vibrato is good and under con- that fooling. Willie, and get down to busitrol, and everything is O. K. But this only ness," the budding young violinist's mother happens once in a long time.

attainments, have no desire of 'reaching five minutes at a time. I have often had the heights,' as I am resigned to its being to write to parents not to interfere with impossible; but I love the instrument, the these bowing exercises and explaining the greatest in the world, and get much enjoy- importance of them. ment out of ensemble playing in string This open string and easy scale work quartet or in most any kind of orchestra. should be done from memory, without overcome this trouble I would progress attention can be concentrated on the bowmore rapidly."

automatic habit.

the notes, intonation and time take up their elemental bowing will do the trick, because entire attention, the arm stiffens, the weight it will make the habit of elastic bowing of the arm bears down on the string with- automatic, under the control of the subout the slightest elasticity, and the result conscious mind, like the beating of the is a raspy, scratchy tone, utterly destitute heart. In his daily practice the pupil of musical qualities. Such playing might should go back to open strings or scale he compared to riding in an auto without work the instant his tone becomes bad any springs-nothing but jolting.

scale of G, as in the following, counting four to each note:

Le a a a a a a a a a a a a a 

This is like "feeling the pulse" of the pupil, to see if all is well with his bowing; that the muscles are elastic; that there is stiffness and no "grit" or "scratch" in the tone. If all is well, we proceed with the lesson. This takes but a few minutes, this, but it would be all for the best.

In many cases the pupil who started with a good tone on the open strings and scale goes all to pieces as soon as an exercise or piece is started, so far as good tone and bowing are concerned. He gets so interested in notes, intonation and time that he instinctively stiffens his arm, and all good tone vanishes. The bowing is crooked and wavering, the hair is pushed into the string instead of being drawn lightly across it and we have disagreeable noise instead of music. When this happens I always stop the pupil and call his attention to the fact that he is not giving enough daily practice to fundamental work on open strings and casy scales. Correct bowing has not yet become an automatic, fixed

THE following letter will interest thou- habit. If, in his practice, he will only (by the clock), and see what happens.

done in conjunction with left-hand work, "My difficulty, in a nutshell, is this: I with a consequence that there was little

parents often interfere also, thinking that "Sometimes this condition will give over the pupil is frittering away his time to will yell when she hears her young hopeful "I am a violinist of only very moderate sawing away on the A and E strings for

I feel that if, in some manner, I could looking at the music, so that the entire ing. The cye should watch the hair as it In nine cases out of ten the rigidity and moves over the strings, to see that it is stiffness of the joints in bowing come from moving at exact right-angles to the string, the lack of attention to fundamental work midway between the bridge and the end while learning to bow in the early stages of the fingerboard (during the first year of of violin playing. In almost every such study). Play as softly as possible, not case not enough attention has been given bearing on the bow at all, the effect being to bowing on open strings and to very easy as if the hair was a current of air breathmusic, such as scales and arpeggi, with re- ing on the string. Almost any intelligent laxed and elastic muscles, so that this man-pupil can be taught to produce a good tone ner of bowing will have become a fixed and without grit, on the open strings or scale of G, but to continue this good tone, when The result is that when such students more difficult music is attacked, is the come to play music of such difficulty that rub. However, giving much time to this and scratchy. If your fundamental tone

is had the effect of your playing will be I continually meet with this problem in bad, no matter what miracles of execution my own teaching. For the first year or you accomplish with your left hand. Bet-I always have the pupil commence the ter play The Swan, by Saint Saëns, conlesson with bowing on the open strings or sisting of a few simple notes, with a lovely singing, sympathetic tone, than the Paganini Concerto with a harsh, rasping tone. Camilla Urso, famous woman violinist

of a generation ago, told me that when she commenced lessons in childhood her teacher in Europe kept her bowing on open strings for six whole weeks before he allowed her to use a finger of the left hand. He was determined that she should learn the correct motions of the bow arm before taking up the left-hand fingering. I am afraid American violin pupils would not stand for

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### The Stupid Pupil

By Margaret Wheeler Ross

them that we learn the most!

of this statement.

deply in earnest—really serious students. wise bored group. be were the average type of girls found the small. the street the average type of girls found to the small conservatories connected with was irritating and made one wonder how to the small conservatories. Then

Goo bless the stupid pupils; it is from stupid pupil. The effort to make her understand the really intricate subject of Emerson says: "It is the teacher who harmony drew on my every resource. At mes and learns, who receives," and the service, will testify to the service will testify to the wireform in the service, will testify to the wireform. the service, will testify to the wisdom classmates. The one of the service with enough to brush things over, to veneer with the appearance of understanding, and they It seems to me that this applies espenever asked a question or ventured an tally to the theoretical branch of music opinion. Their very indifference was teching. Some time ago we had a class deadly. But this blessed stupid pupil extharmony made up of girls from sevenhen to twenty-one years of age, who was the work because it was rewired for graduation. Few of them were she served as a sort of tonic to an other-

bligges in the middle west; girls who the coming months could be endured. Then wated the honor of receiving the diploma I found myself studying the situation and on the music school, who enjoyed the making special preparation for each lessplaned reatures of music study, but who son's difficulties. Before the close of the planed under the requirement of the pre-Sibed scientific course in sight-reading, meet the anticipated quizzing of this dull pupil and finally came to realize every Parallel the deposit of the deposit that class was in a single exceptionally lesson for both the class and myself,

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at to music many times, but so fascinut-ing are these juvenile verses that they mish a never-ending source of inspiraon to composers. Mr. Berwald has writ-

Above and the Notes Below

The author of this book for very little children proceeds along the easiest possible lines. The pupil is acquainted with middle C—and then introduced "piece by piece" this new work which will be the third in to the neighbors of middle C above and below. Many of the little compositions are to he illustrated with taking little draw- It will, however, be entirely independent ings and all are accompanied by words that in itself. Mr. Cooke, during the course of mg and all are accompanied by words that in itself. Mr. Cooke, during the course of safel readers before the public and the child can sing. The advance of public many years, has had lengthy conferences the public many years, has had lengthy conferences or a conference of the book is 40 cents, post- with most of the greatest living musicians

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Meritorious works for patriotic occasions are not any too plentiful, but this little playlet tells a charming story of Washing-ton's day with music which is characteristic and, at the same time, unhackneyed.

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Dr. Mansfield's new book of Organ Transcriptions is well under way. This is an exceptionally good collection of organ pleces of intermediate grade. The composers represented are both standard and contemporary. Many of our best piano and violin pieces which have been found suitable for organ arrangement are included in this collection. The pieces are of various styles suited to nearly all occasions. Every piece is a proven success.

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#### New Anthem Book

Fig. Second and we operate advanced to the provided for the constraint of the provided for the provided for

The special introductory price in advance of publication is 20 cents per copy, postpaid.

#### The Mother Goose Rhymes have been What to Teach at the Very First Lessons By John M. Williams

Mr. Williams' fresh ideas and novel way Mr. Williams resolutes and made them original melodies to some of the state of students and teachers who are terrest of students and teachers who are terrest of students and teachers who are the students are the students and teachers who are the students are th In known of these rhymes and made them have represented the properties of the proper

Great Men and Famous Musicians on the Art of Music By James Francis Cooke

Inspiration, Instruction, Entertainment from many of the finest minds of the past quarter of a century, is the foundation of "Great Singers," are the first two volumes. and with many foremost men in other professions who were either professional musicians in their past or who have taken an immense interest in music. The great ob-ject of this book will be to inspire young men and young women to greater heights in the art. It will also contain the gist of many lessons in the way of direct instruction upon points in piano playing and in singing. The advance of publication price is \$1.00, postpaid.

#### Miniature Fugues By Russell Snively Gilbert

A thorough knowledge of the polyphonic style lies at the basis of all good piano style lies at the busis of all goods plant playing. Every student should live up to Schumann's dictum that "Bach is the daily bread of the pianist." To begin directly with the works of Bach, however, is not so easy. It is hest, before taking up even the simplest of Buch's works, to do some preliminary study in the polyphonic style.

Mr. Gilbert's Miniature Fugues is one of the newest and best of many works in-tended to furnish material for this purpose. These little fugues are all in two parts, but they are correct in form and structure and they demand a certain degree of independence of the hands which is just sufficient to prepare one to take up the Little Preludes of Bach.

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#### The Witch of Endor-Church Cantata for General Use By R. M. Stults

This rather unusual sacred text lends itself particularly well for the use of dra-matic passages and Mr. Stults has made the most of this opportunity. This cantata is not a seasonable one and may be conveniently presented at any time during the year. While the general effect will be one of big proportions, this work is well with-in the range of the average choir. The special introductory price in advance of publication is 30 cents per copy, postpaid

#### How to Succeed in Singing By A. Buzzi-Peccia

Senor Buzzi-Peccia sent us a most excelpostpano.

New Anthem Book

In looking over the contents of the might improve the manuscript by showing In fooking over the contents of the author and dozen volumes of our Authorn Series alsome more of the methods he has employed once in the field of operetta have been ready published, we have been struck with in producing pupils who have attained are secretal and we feel confident that the general excellence of all of the com-

A thorough knowledge of the scales is an absolute necessity and this particular book covers the ground as do few other scale books. They begin in the very easjest form in the first position and gradually take the student over the entire range of the fingerboard, through all the scales and arpeggios. They are also excellent as bowing exercises, the various markings de-

World of Music (Continued from page 383) Continued from page 383)
Richard Hageman has been engaged to
conduct the performances of the Los Angeles
Grand Opera Association for its season in
the autumn. Mr. Hageman Opera Of New
Conductor of 100 to 1012, when the became a
principal conductor. Nince 1016 he has conducted summer opera at Ravinia Park.
Chicago: and since 1018, the opera of
the Society of American Shagers of New York.

JUNE 1925 Page 451

Sir George Henschel, for years such a prominent figure in international musical efficies, has energed from his retirement to conduct a short sortes of concerts say the Scottish Orelestra of Edinburgh in the development of which he was so instrumental some thirty years ago.

A Music and Industrial Arts High School is planned for Greater New York. Two handred acres of land have been scenred and preliminary plans for the administra-tion and control of the school, as well as for creetion of hulldings, are reported to have been made.

The Spot where Dvorak Composed His "Humoresque," at Spillville, Iowa, on the bank of the Torkey River, is to he marked with a sultable memorial, and a committee has been organized to further the project.

Mrs. Prederlet S. Couldide has pre-sented to the Library of Congress at Wash-ington what is the largest maked after of all works which have wan prizes in the Inter-national competitions held in connection with works which have wan prizes in the Inter-national competitions held in connection with works by Ernest Bloch Bugene Goossens. Tatienze de Interest and Domestico Breeckin. Autograph Letters of Taylor and Charlette James and Charlette of Taylor and Charlette paint Godin'st. Leschetisky and Edward Mac-bowell are the gifts of Rebekah Crawford, long a teather in Brookin.

Jean Sibelius, the eminent Finnish composer, will conduct the world premiere of his new symphony, at Glouveer from the "Mass in D" of Dame Ethel Smyll are to be included in the program, the first time that the work of a woman composer has found a place on the program of a Three Choirs Festival.

on the program on a large choice Festivilla.

"Big Bea," the great is ful on which the hours are strack, and which belongs with the large choice of the strain of the stra

The Proposed Texas Band Law is in churd in a bill 'mathorising cities and fowns to catalish and maintain municipal bands, and to appropriate funds of the municipality for that purpose;" and "providing for refer-endum elections by the qualified tax paying voters of cities and towns, to determine whether or not such hand shall be established and maintained."

The Five Handred Dollar Prize for a Symphonic Poem by an American Composer, offered by the Handred February and American Composer, of the Composer, of the Composer, of the Composer, of the Composer, president as well as the present president of the Sational Federation of Matthe Composer, of Matthews and Matthews and

The Ountro-Centennial of the birth of The Quarro-Centennia of the mira of Giovanni Pierluki da Palestrina was ob-serred by the Palestrina Choir of Philadel-phila, on February 16, at which time com-positions by "The Father of Modern Music" was a feature of the program of the political also a "Hymn to Inphael the Diche" by the late Marco Enrico Bossi, which the composer

The Henry Watson Music Library, given by Dr. Henry Watson to Muuchester. England, is one of the most contained at 12,837 volumes, hesides over 16,000 separate copies of sheet music and some 120,000 part-songs and anthems. Also, there are over 6,000 volumes of hooks sou music.

"Volpino il Calderaro." a one act opera by Renzo Bossi, has been awarded the prize for a lyric opera, in a government competi-tion recently conducted in Rome.

The Following Prizes are Announeed:
W.W. Kimball \$100 Prize, by the Chicago
Madrigal Chih for the best setting of In the
Merry Month of May, a poem by R. Barnneld.

Swift and Company's Male Chorus \$100 Prize, for the best setting of Blest Pair of Sirens by John Milton. Particulars for loth of these from D. A. Clippinger, 617-18 Kimball Building, Chicago, Illuois.

Organ Scholarship in the Fontaineblean Summer School, for an American Organist, offered by the Estey Organ Company. Par-ticulars from Frank L. Sealy, Warden of the American Gulid of Organists, 29 Vesey St., New York City.

#### Preparation Trill Studies For the Violin, Op. 7, Part 1 Ry O Sovcik

Etudes for the Violin

Op. 32, Book 1

Offers Withdrawn

Quite a number of Advance Publication orders have been placed for the three works withdrawn this month and we are

of the beautiful melodies written by Schu-

By Hans Sitt

trill studies is being edited by Otto Meyer, some of the best in the field of violin inthe personal representative of Mr. Seveik struction. This first book which we see from this country. We are thus assured of publishing is especially good for the
formal of the secondary of student, not only for the trill steelf, but I familiar with the various essential elealso for providing the development of acmetric and the steel of the stee of publication is 50 cents a copy, postpaid. Advance of Publication

#### Capriccio Brillante For the Pianoforte By F. Mendelssohn

or new citizen of this famous pin-or. The citizen of this famous pin-ded by the citizen of the control of the control of the control of who has been derided by some critics, who have been derived by some critics, who have been derived by some critics, who more than the control of the critical of the control of the critical of the critic the Songs Without Words appearing on on the market and the regular prices at the best recital programs. The Capriceio which they may be secured are given with Brillante is one of his most fascinating the following descriptions of the three works. It is one of the best Commence-ment pieces that we know, and is worthy

Schubert Album works it is one of the best Commence-ment pieces that we know, and is worthy of a place in the repertoire of any concert planist. Our new edition will soon be ready.

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cady.

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are twenty-four numbers in the Album
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Regular price	ETUDE MUSIC MAGAZINE. \$2.00 American Magazine 2.50 Regular price \$4.25 Sare 25c	ETUDE MUSIC MAGAZINE. \$2.00 Woman's Home Companion. 1.50 Regular price \$3.50 \$3.25 Save 25c
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ETUDE MUSIC MAGAZINE. \$2.00   Both Success (the buman interest magazine) 2.50   \$3.25   Regular price \$\frac{1}{84.50}\} Sare \$1.25	ETUDE MUSIC MAGAZINE . \$2.00 Woman's Home Companion 1.50 Red Book 3.00 Regular price \$6.50 Save 75c	The following magazines may be added to any club listed above at the prices quoted: Saturday Evening Post. \$2.00 Ladies' Home Journal 1.00 Country Gentleman 1.00

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The studies by Hans Sitt, Op. 32, are Each Month Under This Heading We Shall Give a List of Anthems some of the best in the field of violin in-Solos and Voluntaries Appropriate for Morning and Evening

> Opposite "a" are authems of moderate difficulty, opposite "b" those of a simple type. Any of the works named may be had for examination. Our retail prices are always reason

Canzonetta ......J. Frank Frysinger NTHEM
(a) The Son of Righteousness
A. Geibel (b) I Could Not Do Without
Thee ......E. A. Barrell Love Divine (Duet, S. and T.)

SUNDAY EVENING, AUGUST 2nd SUNDAY EVENING, AUGUST 16th Twilight Song .....F. N. Shackley Twilight Song

ANTHEM

(a) No Shadows Yonder. A. R. Gaul

(b) Saviour Again to Thy Dear

Name

Name

Lysberg-Brackett

Crown Him Lord of All (Solo, S.)

H. Parker

SUNDAY MORNING, AUGUST 9th

Pilgrims' Chorus ...Wagner-Williams

ANTHEM

(a) Onward, Christian Soldiers

H. C. MacDougell

(b) Words of Grace...E. F. Marks

OFFERTORY

Hc That Dwelleth (Solo, A.

ORGAN OF B.) ......E. S. Hosmer March in G......W. R. Waghorne

Cradle Song ..... E. Grieg NTHEM

(a) O How Amiable....Dudley Buck
(b) Grant Thou Our Prayer

Handel-Nevin

OFFERTORY
The Bright Beyond (Duet, S. and A.) ......G. N. Rockwell 

March of Tresp	A ossin
	Both \$2.85 Save 65c
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SUNDAY MORNING, AUGUST 2nd SUNDAY MORNING, AUGUST 16th ORGAN

Adagio (Moonlight Sonata) L. van Beethones ANTHEM (a) Let the Earth Rejoice (b) Make a Joyful Noise...C. Simper O Divine Redeemer (Solo, S.)

The Son of God ... . Whitney-Whiting OPGAN Andantino in B Flat....C. H. Lowden

My Hope (Duet, A. and B.)
F. H. Brackett

Festal Processional March. II. Hackett

SUNDAY MORNING, AUGUST 23rd ORGAN

(a) Praise My Soul, The King
of Heaven......J. L. Galbraith
(b) If Ye Love Mc......C. Simper
OFFERTORY

King of Kings (Solo, T.)

H. R. Shelley Proclamation (Fanfare March)

### SUNDAY EVENING, AUGUST 23rd

ORGAN Romance in E Flat ... T. D. Williams (a) God Be With You. J. T. Wolcott (b) An Evensong ... J. M. Hanna OFFERTORY OPGAN

SUNDAY MORNING, AUGUST 30th ORGAN

Festival March . . . . L. Syre (a) O Day of Rest and Gladness
H. R. Shelley

(b) Heaven is My Home G. S. Schuler

I Will Extol Thee (Solo, S.) Hosanna in Excelsis. W. D. Armstrong

SUNDAY EVENING, AUGUST 30th ORGAN

(a) All Hail the Power of Jesus' Name . . . . J. R. Gillette (b) O For a Closer Walk With

OFFERTORY ...... W. H. Ruebush

One Sweetly Solemn Thought
ORGAN (Duet, A. and B.) . R. S. Ambrose Grand Chorus in D. . . . E. H. Sheppard

The Progressive Teacher who scans hese announcements in seeking further study opportunities for improving in musical ability and knowledge, also will be interested in the best source from which to obtain music supplies. There are many conveniences and

conomies in the Presser Mail Order Service to Teachers. Write for catalogue and details of

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#### Question Box

THE ETUDE

Dear JUNIOR ETUBE: Will you please tell me the meaning of the character below,



and how to use it? A McM. (Age 13), Louisiana. Ans.-This character,



in music. It means to fill in the measure spending the afternoon. just like the one before it; or it is put in a measure to indicate that it is to be filled zine: "I think to rest ourselves, dear." out by repetition of what precedes the sign.

#### About the Question Box

whatever, and the answers will always be would I teach?" given; but they cannot be printed in the "I think it would be a pleasant, useful piano! Louise played for her the C sharp sets you the things you want to know, out and listens with all her might. Then there there are probably many other juniors who is family. She is the daughter of the woman had been such as the same thing, and who brings our eggs. Her mother was been adouted by the probable of the probab swers too. So send in your questions, no matter what they are.

### Playing the Scales

By Marion Benson Matthews

I march my fingers up the hill And march them down again; They march with smooth and even

Like little soldier men.

I watch the fingering carefully, On every scale I play— For it would NEVER do to let

So up and down they march again. Until each scale is learned; And then they find, to their delight, A brand-new piece they've carned!

We must make good tone, Because it's more pleasant to hear; Some tones are so harsh, They sound like a clang, And hurt every musical ear.

In music, of course,

LOUISE ALLISON loved music. In the city and saved until I could get a piano, and I where she lived was a large college, and was able to get lessons for her three Louise had her piano lessons there. months, but I am afraid it will be a long It was the fifteenth of June. School had time before I can let her begin again."

been out three days and Louise found her- "Oh, mother, how I should love to teach," self confronted with a long summer. Of cried Louise, now thoroughly interested. course her teacher had given her a few etudes to prepare by fall, but those could little pupils, and by the end of the week, not possibly fill all the long summer morn- joyful permission for every one had been number was "The Tin Soldier's Parade"obtained.

"Why must we have vacations?" she Monday morning, at nine o'clock, little is a sort of abbreviation or "ditto" mark sighted, from the davenport, where she was Katie Portis was ushered into the music had played, came Emily's turn. She was

Helping a Summer Pass

By Mary Elizabeth DuLaney

Summer - 1925-

July

5 6 7 8 9 10 11

12 18 14 15 16 17 15

19 20 21 22 23 24 20

26 27 25 29 30 30

are you going to waste it? are you going to make it worth while?

"But, I don't want to rest!" Louise sighed could hear it. The half hour passed again. "I wish I could help this summer quickly as a dream and soon Katie was played on a commencement recital of the to fairly fly away."

THE JUNIOR ETUDE is always glad to have ever thought of teaching?"

next month's issue, as some of you would way in the summer pass. You minor Hymporphi, by Complete Summer pass. You minor Hymporphis, by Complete Summer pass. You minor Hymporphis Hymporphis Hymporphis Hymporphis Hymporphis Hymporphis Hymporphis Hymporphis Hymp tion immediately, the Juxton Erupe will teach beginning pupils at least; and I piece was through. Emily was thirteen, in your music now that was not here always be glad to sendyou a private answer know of several children whose parents "Quite old enough to study well," Louise last spring. There is sympathy in your by mail, but in this case, you must enclose a cannot afford the expense of lessons. There thought. Maybe in a summer she could interpretation; your tones are more firm, samped, addressed envelope. Many of you is Katie Portis, the laundress little gift really learn to play something, must have lets of questions in the back of She comes with her mother on the washyour heads, and this is a good way "to find days. You are usually practicing. Little a little nine-year-old boy who delivered out what you want to know, This not only Katie selects a place as near as possible the early morning papers—always whis- about it. tells you the things you want to know, but and listens with all her might. Then there tling. He was so bright and so interested

June

-1123456

7 8 9 10 11 12 13 14 15 16 17 18 19 20

2 2 23 24 26 26 27

room. Her eyes were wide with excite- to play a beautiful though simple bar-Mrs. Allison looked up from her maga- ment, and her heart went pit-a-pat so carolle. The very last numbers of the loudly, that she was afraid "Miss Louise" skipping to her mother to show the pretty college in the spring. With a smile of

you send in questions about any subject "No, mother, what is the use, and whom At ten, Emily came. How she did love take it. simply to gaze at the wonderful grand

they enjoy reading the questions and anhere once when you were practicing, and
little pupils. Louise enjoyed each lesson you should have seen her face! She hardly even more than she had the one before. breathed for a moment, and then she said, One day, at the last of August, Louise "Oh, if my Emily could do that! I saved remembered that school time was less than

august

2 3 4 5 6 1 9 2 7 0 11 12 13 14 16 1 16 11 15 10 20 21 72 23 24 27 70 23 24

a month away. Where had the summer gone? Then she thought of something pleasant. She must give a recital. Everyone of her small pupils had done well, because each had been so eager to learn. With her mother's approval she decided on an afternoon ten days later.

After the morning's lessons were over and she had had lunch, Louise went to her room and sat down before her dcsk to prepare the program for the printer. Katie was to be first on the program. She had three tiny "pieces." Phillip was next. His something with a distinct military atmosphere. Then after all the other pupils program were to be given by Louise. She planned to give two solos that she had "Louise," said her mother, "have you red-covered music book from which she satisfactions she placed her formal box, just in time for the postman to

Two weeks later, at the close of Louise's

And then Louise told Miss Lincoln all

### Jack's House

By Olga C. Moore

Every little hand has a little fifth finger on the outside, and every little child knows that this little finger is shorter than any other finger. Now, when little children learn to play the piano, this little finger is so weak it reminds you of a tiny baby kitten that can hardly stand up on its shaky little legs. But the wise music teacher shows the little children how to hold their hands on the keys. They try to make a house out of each hand. The five fingers are five little posts that hold up the house. So this little, weak fifth finger becomes

stronger, by trying to hold up his side of the house. When the posts are all holding up the house there is so much room between the keys and the roof (which is the top of the hand) that Jack the Thumb can swing freely back and forth under the roof of the house and he gets so loose.

Would it not be dreadful if that little fifth finger fell down on the job and lay flat on the keys? Why the roof would be all caved in and Jack would have no house to play under

You know, real little musicians would never let Jack's house fall down. They remember to hold up the little fifth finger side of the house by leaning a very little bit toward the thumb

#### Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original essay or story and answers

Subject for essay or story this mouth, "My own opinion about music," must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age, may compete, whether a subscriber or not.

All contributions must be received at the JUNIOR ETUDE Office, 1712 Chestnut Street, Philadelphia, Pa., before June 20th. Names of prize winners and their contributions, will be published in the November issue, as the contest will be omitted from the JUNIOR ETUDE during July and August. Put your name and age on upper left corner of paper, and address on upper right corner of paper. If your contribution takes more than one sheet of paper do this on each sheet.

Do not put essays and puzzles on the same sheet.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions, will not be

#### RHYTHM IN MUSIC

MINTIM IN MUSIC

(Prite winner)

Raythm. is one of the pillars upon which under rests. The two have some hand in the pillar winner and the same state of the pillar winner and the same styling rests. The two have some hand in the same styling rests as our modern under As music developed, so did rhythm. The music has the same underlying current of rhythm. The thinks the same underlying current of rhythm. The stress more beautiful and complicated, and shows become more beautiful and complicated, and shows become more beautiful and complicated, and shows become more beautiful and complicated, and are an of rists base.

(A which is greater, Beethoven's eighth or ninth symphony?

(B. The bill has dark eyes and light hair. Sweeth of the committee.

(A "Will is greater, Beethoven's eighth or ninth symphony?

(B. The bill has dark eyes and light hair.

(B. We can only await the decision of the committee.

(A "Will is greater, Beethoven's eighth or ninth symphony?

(B. The bill has dark eyes and light hair.

(B. We can only await the decision of the committee.

(B. We are not part as re both older, than mine.

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(B. We be a not part as re both older, than mine.

(B. We be a not part as re WILLIAM CLARK (Age 14),

#### RHYTHM IN MUSIC (Prize winner)

(Prize winner)

Rhythm is one of the essential elements in music. It gives fine-timediation to melody in the model of the property of the prop artistic. Every effort should be put forth to master this underlying notion in music master this underlying notion in music orchestras just for this purpose. When is always feels the rhythm correctly be can player feels the rhythm correctly be can player feels the rhythm correctly be can be stripling to there-some control of the learn music when the player carries the rhythm along perfectly. A keen sense of claim.

RAYMOND ORF (Age 13), Mo.

#### RHYTHM IN MUSIC

A planist's greatest help is rhythm; and the good student cannot spend too much the good student cannot spend too much the good student cannot spend too much good student cannot spend; a slow sustained melody or a rapid, brilliant and sport pedaling and phorseling may be good, but your playing can never be effective if you have been supported by the property of the playing can be a supported by the playing cannot be a support of the playing the playing. Without thythm there is no life in muck, Just as the spring time wales up to much cannot be a support of the playing. Without thythm there is no life in muck, Just as the spring time wales up to much cannot be proposed to the playing. Without thythm there is no life in muck, Just as the spring time wales up to much cannot be proposed to the playing. Without thythm there is no life in muck, Just as the spring time wales up and the playing the playi

Notes and rests And sharps and flats All seem such simple things; But think of all The music that Such small notation brings!

#### Puzzle

By Cecilia F. Smith

FIND a concealed musical term in each

1. They are studying at the University

- 2. We shall be at the shore until Septem
- 3. There were not enough to make a quo request, Best dis-
- 4. Your new car must afford you a great deal of pleasure. 5. Which order came in first?
- 6. They built a dam in order to hold the water back,
- 7. They had a collision and broke the hub and axle of the wagon.
- 8 It is too warm to need a coat to-day. 9. To preserve fruits and vegetables one must can them.
- 10. The gun is on the ground under the 11. He accepted the job assigned him,
- 12. Just ring the bell and the bell-boy will 13. We got out of the mob as soon as
- possible.

Because of an unfortunate delay answers to puzzles and Prize Winners will be announced next month.

#### Letter Box



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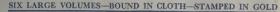
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